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Translation to Manbodh's Haribans.—By G. A. GRIERSON.

As promised when laying the text of this interesting Maithil poem before the Society,¹ I now offer a translation of it.

This was the more necessary, as the text is very difficult, there being many passages which even Maithil pandits have been unable to interpret satisfactorily. I have done my best to give a clear rendering of the whole, and have added notes where requisite.

As the poem contains a large number of words and forms not mentioned in any extant dictionary or grammar, I have added an *index vocabulorum*, which will I hope prove useful.

In the introduction to the text I stated that the author had no issue. I have since ascertained that he had a daughter from whom the present Maháráj of Darbhanga is descended.

BOOK I.

I reverence² the feet of the daughter of the Himálaya,³ through whose power poets can describe the three worlds. I also⁴ have made my

¹ See J. A. S. B. Part I for 1882, p. 129.

² प्रणमैं or प्रणवैं, old Mth. for प्रनमी; = Skr. प्रणमामि, 'I reverence.' For similar forms in a still older stage, cf. विनमत्तो and समदत्तो in Vid. LXXVIII, 2, 5. Here the termination त्तो is simply another way of writing योँ, so that विनमत्तो is for विनमयोँ = Ap. Pr. विणमर्जु = Skr. विनमसि.

³ Párvatí, i. e., Devi.

⁴ हमज् means 'I also,' अहमपि.

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mind a¹ great one (in order to undertake so great a subject, for) Kṛiṣṇa's birth and marriage are no small (subject to attempt). How can it be accomplished (by me), for now it seemeth unapproachable, unfathomable. If it ever is completed, may it be done well; for of this, also, I have a doubt that (my treatment) may not be (worthy of the subject). (5) Owing to this fear I continually perform² auspicious ceremonies, and lay my heart upon the lotus of Hari's feet.

The Earth became distressed with the burden (of sin which she bore); and, taking the form of a cow, went to Indra's paradise, but thence she derived no (assistance) from any one. Then all the gods went with her and told (their tale) to Brahmā, but from him, also, their hopes were unfulfilled;³ so Brahmā, closely followed by the Earth, went before them. (10) They all approached the shore of the sea of milk, and with folded hands, assuming the attitude of contemplation, saw the grove of the Kalpa tree, and the jewelled abode, and Lakshmi and Nārāyaṇa in proper form. (Brahmā), whose seat is on the lotus, first commenced to address⁴ (Viṣṇu), and then the Earth came forward. Weak with her load (of sin), her body trembling, her eyes hidden with tears as she spake, gazing upon Hari she began to address him as follows, "I shall

¹ गोट idiomatically gives the force of the indefinite. गोट usually means 'only.' Thus बन में चड्है बज्जत वल परन्तु हमरा कौआ गोट द्रिष्ट गोचर भेल, 'there were many birds in the forest, but the crow only became visible to me,' प्रक गोट (contr. एगो), दुइ गोट (contr. दुगो), 'only one,' 'only two,' &c. जै गोट, 'only as many as,' गोट गोट, 'one by one.' बड़ गोट thus means primarily, 'only great,' and hence 'a great.' Similarly एगो is often used as an indefinite article to mean 'a,' thus एगो चड्है, 'a bird.' गोग can only be used with certain words. Thus, क्वाट गोट 'a little' is never used. The word टा has the same meaning as गोट, and can often be substituted for it.

² करिच्च and धरिच्च are shortened forms of करिरे and धरिरे, common in poetry, viz., the 1st sing. present conjunctive in its original sense of the present indicative.

³ Lit. 'Their desires remained in the same state.'

⁴ कहवाँ लागु is old Mth. for कहै लागु, began to say. Both कहै and कहवाँ are oblique forms of verbal nouns. Both forms are used by Manbodh. कहै is oblique of कहि; M. always spells it कहउ; it is for Ap. Pr. कहिच्च or कहच्च, Mg. Pr. कहीए, Pr. कहिच्चं, Mg. Pr. कहिच्चाहै the gen. plur. (used for sing.) of Ap. Pr. कहिच्चं, Mg. Pr. कहिच्चाहै, Skr. *कथितव्यं, (gen. plur. *कथितव्यान्). The modern obl. form कहवा (see Gram. § 189) is either the same as कहवाँ with loss of the anunāsika, or derived from the Ap. Pr. gen. sing. कहिच्चहो, Mg. Pr. कहिच्चाहै, Skr. *कथितव्यस्य.

again be plunged into the infernal regions. (15) Every Asura who hath fought a battle with the Immortals hath now been born with full array of attendants. Who can describe the weight of horses, elephants and weapons, of mountains and of groves ? I make a vow that to-day I withdraw from my name of all supporting.¹ Lord of the lordless ! Thou who bearest a conch shell in thine hand, know me who have come to thee for refuge, and grant me thy protection.” He whose essence is pity, became pitiful, and consoled her in many ways. (20) “ O Earth, have patience for but a little while ; I will become incarnate, and take away all thy burden. In Mathurá dwell² Devakí and Vasudeva. In their abode will I take my birth.” On hearing these words the ears of all became satisfied³ and Síri Bhagavat faded from their vision. They also consulted⁴ for a space, concerning⁵ how many and who of them should take human birth. Indra determined to become incarnate in portion as Arjuna, and Váyu as Prince Bhíma Sena.⁶ (25) (One said) you will consider Yudhishthíra, as the incarnation of Dharma, and Nakula and Sahadeva as those of the two Áswins.

After taking Hari’s permission this was the result of their deliberations, and the immortals departed for Amarávatí. Then the Lord of the universe thought of Yoga Nidrá, and He who beareth the conch-shell summoned her, “ Go, thou,” he said, “ forthwith to Hell, and fetch six babes of the Dánavas. One by one shalt thou place them as corpses⁷ in Devakí’s womb, for such is the destiny of these six. (30) Her seventh child shalt thou withdraw from her womb, and shalt deposit it within that of Rohiní. I, the Man of Ages, supremely generous, will become incarnate in that babe as Haladhara. I myself will also become incarnate as Devakí’s eighth babe ; as it shall be necessary,⁸ so will I bring it to pass.

¹ सर्वसच्चात् may mean either ‘All-Helper,’ i. e., Vishṇu, or ‘she who bears’ or ‘supports everything,’ i. e., the Earth. बाज़ is Persian ^{j4}.

² In बस, the termination of the 3 non-hon. pres. is dropped, as frequently occurs in poetry.

³ जुड़ाफल,—this word is not given in Bate in this sense.

⁴ गमथनि = परामर्श, विचार; the word is not given in Bate.

⁵ कै is instr. sg. of के who. It is governed by परि. कै परि means ‘how’.

⁶ The reading of B., मीमचैन, shows the vulgar spelling of the name in Mithilá. The word is so spelt in the Song of Salhes.

⁷ सब्द is altered from सब (Skr. शब्, a corpse), so as to rhyme with भवितव्य. The meaning is that these children being killed immediately after birth were practically still-born.

⁸ बनत, (3 fut. sg. of √ बन) lit. ‘as it shall be done,’ hence here ‘as it shall be necessary.’

Thou shalt thyself take birth in the abode of Yaśodá, and Vasudeva shall exchange me for thee. Hearing thy wailing, so many of the guards as shall be there, shall awake and tell Kamśa, (of the birth). (35) Kamśa shall come and lift thee up, and dash thee violently upon a stone. Thou shalt fly away from him to the skies and after saying these words, thy home shall be in Indra's abode. 'Wherefore, O Kamśa, didst thou dash 'me down? He hath been born who shall cause thy death. Shame¹ on this 'pitiless conduct of thine, on the morrow shalt thou gain its fitting 'fruit'.' Man'bohl saith, "This should have been told subsequently, and I have said it too early in my tale in narrating the above."

END OF BOOK I.

BOOK II.

Náráda the saint, the son of Brahmá² whose seat is on the lotus, and the friend of Síva, was much beloved of Síri Bhagavat. He, skilled in strife,³ having heard all like a parrot,⁴ came, and smilingly slandered⁵ what had occurred on the border of the milky sea. "O Kamśa, he who will be the eighth child of Devakí will be thy fate. (5) Remember, Kamśa the heavenly voice; thy day hath approached.⁶" When Kamśa heard this he stood up and grasped his sword, and (O Síva, Síva!) the life of Devakí fell into misfortunes.⁷ Saith Kamśa, very cruelly⁸ "doth any one keep a thorny⁹ tree in his own court-yard?" With hands clasped Vasudeva made supplication, "Let her live,¹⁰ but take the child; a son is more of a mother's breath than her life, who in the world doth not

¹ दुर दुर, used as an interjection meaning ' fie, fie.' It is generally used in hunting away a dog. Hence its applicability to Kamśa.

² Náráda sprang from Brahmá's forehead.

³ One of his epithets is कलिकारक, 'strife-maker.'

⁴ That is to say, he obeyed the order to narrate what had occurred, and did so word by word like a parrot.

⁵ ✓ दुस or दुसि है means 'to back-bite,' 'to slander.' This sense is not given in Bate.

⁶ ✓ तुल्याग्रल आन, 'to approach,' not in Bate.

गाढ़ = difficulties. The sentence is lit. 'difficulties fell upon D.'s life.'

⁸ निरवन्तु, a difficult word to translate here. A man without parents or children cares nothing for his relations, and hence is capable of acting cruelly towards them.

⁹ कठगर = thorny, derived from कठौं, 'a thorn,' the vowel being shortened in the antepenultimate.

¹⁰ जिबप् for जिबै see note ⁴ to P. 2, with reference to the inserted ब, see Gram. § 189, add.

know this; (10) but if thou doubt her (on this account) at the time of the birth of the child, yea, bind her and cast her into prison." Kamṣá did as Vasudeva recommended, for who can wipe out what is written of his fate? He to whom the Creator was evil-disposed understood (the counsel to be right), set guards (on Devakí) and so was secure. He gave instruction to the governor of the prison, and six infants became subject to death: with regard to the seventh a report spread of a miscarriage, but that child was conveyed to the lap of Rohiní.

(15) Then Yoga Nidrá struck them with some of her enchantment, and, like men drunk, the guards fell asleep upon the earth. Remembering the eighth day of the dark half of the month Bhádō, at night, the Great Lord came and was born. In his (four) hands he bare the discus, club, lotus, and conch; Devakí's soul was filled with grief¹ as she gazed upon him. She saith to Vasudeva with hands humbly clasped, "Kamṣá is a tiger, and we are like a lame hind". (To Krishṇa she saith) "Give up, I pray,² thy four-armed form, if not Nárada will³ assuredly incite⁴ Kamṣá to some evil deed."⁵ (20) The Friend of the poor, the Lord of the lordless gave heed unto her words, and remained with two hands. When the Great Lord took birth, so thick a darkness spread, and so fierce a rain-storm began, that the very points of the compass were forgotten; animals and birds themselves lost all sense of direction. If you were to attempt to sew with a threaded needle, on merely touching it you would be sure to prick yourself⁶ and nothing more. The heavens thundered, and the clouds poured forth water, and therefore the Lord of serpents (Sesha) spread his hood (over Krishṇa to shelter him). (25) Great was the courage of Vasudeva as he succeeded in conveying Hari to Gokula. To whom shall⁷ I tell of the joy of

¹ Bate's भक्ता, 'to be struck with horror.'

² छल् is said to be the Skr. खल्. This would be the regular Prákrit form of the word, but is not found in literature, the usual forms being कल् (Vara. IX, 6) or खल् (Hem. II, 198): खल्, however, itself occurs in Prákrit (e. g., Bhagavatí, p. 266), so that छल् is quite a possible formation.

³ गट् is the old form of गत् the sign of the future, see Gram. §§ 133, 120.

⁴ लार् lit. 'stir up,' hence, 'incite,' cf. लाडनि, 'a porridge stirrer.' The word is not in Bate.

⁵ उकटी = उपद्रव, not in Bate.

⁶ Lit. If, having taken a needle, you were to (try to) pierce anything, and to thread the thread, if you were to touch it with your hand, then it would catch only in your hand (i. e., prick you). वेधिष्य, गाँथिष्य, and कुविष्य, are for वेधिए &c., 2, hon. pres. conj., cf. page 2, note ². हाथहिं is emphatic for हाथ.

⁷ गट् is sign of the future, see note ³ above.

that moment! Even so impassable a river as the Yamuná became fordable. Yaśodá slept overpowered by Yoga Nidrá; and as she slept¹ by night the babes were changed. The one,—a girl,—was taken from her and (Devakí) sent her to Kamśa and what² she said (to him) has been (already) told (by me).³

When Kamśa heard the story told by Náraṇa the saint, his soul flew from him (in terror). (30) He called there his maidservant,—very vicious⁴ was the witch Putaná. Gazing round upon the countenances of all, he cried ‘Slay all the babes ye find, spare not one; seize them, and seize them, and dash them upon the stones, but see and be careful that they fly not from your hands into the skies.⁵ If any infant show signs of being very fearless,⁶ ye shall certainly⁷ twist his throat.’⁸ All of them said, “we will do all this,—whatever, my lord, you may desire. Tremble not.”⁹ (35) His attendants all gave a howl, as Kamśa went to the prison, and unbound Devakí and Vasudeva, saying, “Do not ye blame me, but your fate. He who will trouble me hath been born elsewhere;¹⁰ to no purpose, have I cut off your progeny. I am full of shame, and cannot even look ye in face; who is he who can seize and imprison his sister and her spouse? Pardon me, I have been guilty of a great impropriety,” saying these words Kamśa departed to his sleeping room.

(40) When Yaśodá’s sleep broke, she rejoiced like a beggar who hath stolen jewels and wealth, while the bosom of her husband Nanda could not contain its joy, as tears of gladness overflowed his eyes. As soon as it was dawn, there rose cries (of joy) in the town; who can describe the gladness of that hour! The cowherdesses passed over each other’s heads oil and vermillion, and here and there put handfuls on each other.¹¹

¹ शुतसिहि is loc. of शृतसि, fem. of शृतस्, past participle of √ श्रृत.

² Regarding the दा in जेदा, see note ¹, page 2.

³ See I, 87.

⁴ अगलह, derived from आगि, ‘fire,’ means ‘inflammatory,’ hence ‘vicious.’ The word is not given in Bate.

⁵ Kamśa is warning them after his own experience with Yaśodá’s daughter, which, imagining to be Devakí’s eighth child he had dashed upon the washerman’s stone, and which had escaped from him and flown to the skies, as prophesied by Vishṇu in I, 35. The description of this incident is omitted in the poem.

⁶ पक्षोदात = द्वैत, ‘fearless,’ not in Bate.

⁷ अरवधि, lit. ‘having commenced,’ is used to mean ‘certainly.’

⁸ टोंठ, ‘throat,’ not in Bate in this sense.

⁹ ساہب is the Ar. ماحب. جنु is a prohibitive particle, used only in the sense of the Imperative. Here the past tense indicative is used exceptionally in the sense of the Imperat., for the sake of rhyme.

¹⁰ i. e., Kamśa was under the impression that Krishṇa was Yaśodá’s child.

¹¹ चरि = चलि, ‘going here and there.’ चर, ‘a handful of oil and vermillion.’

There is no lack of anything where the greatness of Hari (is manifest); even the very vermillion covered them up to their knees. (45) some in the court-yard, and some in the outer doorway, in many places did the cow-herds dance the dance of Doms.¹ They sang the *Sohar*,² and showed their joy, as dancing they went forward and dancing they returned. After dancing and rejoicing³ in this manner, each one returned to his own house.

One day Yaśodá was aweary, and slept with Hari pressed to her heart. Having learned that Nanda's wife was asleep,⁴ Putaná arrived, (50) and gliding about, hastened into the house, seated herself and gave Kṛishṇa poisoned milk to drink. Hari drank the milk greedily till his belly was full, and as he did so sucked out of her with it her life-blood.⁵ She screamed⁶ an inarticulate yell of agony, and fell, howling,⁷ like a severed⁸ tree. All who were awake saw what they thought was a *tál* palm with a little pitcher hanging to it.⁹ Then having read some charm or other,¹⁰ Nanda kissed Hari, blessed him, and lifted him to his heart.

¹ डोमकङ्क, lit. 'a Dom's waist-cloth' (*काढ़*), hence 'after the manner of Doms.' In Bihár, on occasions of births, marriages, &c. it is customary to employ Doms and their women to dance, as a sign of joy. *काढ़* is a particular way of tying up the waist-cloth so that movements may not be impeded. डोमकङ्क may be freely translated as 'tucking up their petticoats like Doms.'

² सोहर, 'a congratulatory birth-song,' for an example, see Harkhnáth's songs in Maithil Chr., No. 11.

³ नाच काढ़, dancing &c. *काढ़*, See note ¹ above.

⁴ मुतला, is almost certainly incorrect for मृतलि. In MS. A., the word has been accidentally destroyed.

⁵ Lit. 'with her blood her life.'

⁶ ✓ बङ्गरा, means 'to talk nonsense,' hence, 'to talk loudly and inarticulately.' Bates gives बरडाना, 'to talk in one's sleep, or in delirium.'

⁷ अङ्गराप = Hindí आर्हा कर, 'having screamed.'

⁸ कटला, is the oblique form of कटल 'cut,' agreeing with तर् which is in the genitive case (postposition omitted) governed by जक.

⁹ A लबनी is the small earthen pitcher hung at the top of a *tál* or toddy palm to collect the juice.

¹⁰ कौदङ्ग. Lit. 'something or other.' The affix दङ्ग or दैँ is added to interrogative pronouns to give the idea of indefiniteness. In the present poem, it also occurs with के (V. 58, cf. Bid. XIII, 2), कि (IX, 44), की (कीदैँ, IX, 9), and कोन (IX, 35). दङ्ग I derive from the Skr. दृशः in इदृशः, 'like this,' कौदृशः, 'like what,' &c. दृशः can become in Prákrit दिसा Lassen, p. 115, cf. Vara. III, 4, Hemachandra, II, 80). In Apabhramśa Prákrit, we find the form केडङ्ग for कौदृशः (H. C. IV, 402) arising through the forms *कदिङ्ग, *कदङ्ग (cf. Lassen, p. 455); and the termination

(55) One day it happened that Yaśodá laid him in a corner¹ (under) a waggon, and put him to sleep. Being extremely occupied, she went away somewhere on some business, (and forgot all about him). Thus lay the Great Lord, in such discomfort gazing and prying about the waggon. The Refuge of the refugeless kicked up his feet, and overturned the waggon. Who was there who had strength (sufficient) to prop it up (against him)? All the ropes² were broken, and all the component parts³ of the waggon were knocked to pieces. (60) Hearing the crash the great people (of the place) ran up, unable to tell who could have upset the waggon,⁴ but the children said "We can take our oath; he⁵ (Hari) has upset it, we have seen it with our own eyes," "O mother, mother"⁶ cried Yaśodá, as she picked up her child, "a miracle has happened." Saith Man'bodh "Hari found an opportunity, and displayed an infinitesimal portion of his might."

END OF BOOK II.

BOOK III.

When some days had passed, Hari soon began to be able to use hands and feet.⁷ What place was there, where he did not go? How often did he go outside⁸ the court-yard of the house. Gleefully used Madam Yaśodá to laugh, as she ever and again caught him up and brought him back from the outer doorway. How often did he attempt to catch snakes (thinking them pieces of rope), how often did he eat lime mistaking⁹ it for curds! (5) Cleverly he used to beat people and run away¹⁰ and

of the missing form कदिङ्ग, from which केङ्ग must have descended, appears to have been preserved in the Maithil दङ्ग.

¹ होम means 'corner,' not in Bate,—a pure Mth. word.

² बाँक = टाँक = 'string', 'rope.'

³ अकट्टबकट्ट = आलौबालौ, = 'worthless things', 'unconsidered trifles'; hence, here, the minor pieces which, put together, go to make up a cart.

⁴ Lit. 'not having said who had overturned the waggon.' के is for कि, the sign of the accusative, and not the interrogative pronoun.

⁵ दिन = दूँ, the oblique form used exceptionally, before a transitive verb in the past tense, instead of the nominative.

⁶ An exclamation of astonishment, like the familiar Báp re Báp, 'O Father, Father!'

⁷ इथगर, 'able to use his hands.' गोडगर, 'able to use his feet.'

⁸ वह रायि in the text is a misprint for वहरायि.

⁹ ✓ वह, 'think, imagine.'

¹⁰ चालू चलू, 'to go.'

thus he became the worry of her life. How often did she snatch fire out of his hand! and how often did he burn¹ (his fingers), when she was not looking!² At length she said to him, "you must learn from me.³ If you break your legs⁴ I shall have no one left to me". Saying this she tied him up to a (heavy) mortar, and added, "My son, if you run away now, you won't be able to go fast."⁵ Then, feeling quite safe about him (she went away), and Hari seized his opportunity, and, taking the mortar in his arms rolled it away;⁶ (10) Rolling⁷ and bouncing⁸ it goes, to where the two huge trees⁹ were. The Lord of the lotus dexterously tore up the two Arjunas¹⁰ without touching them with his hand. The great trees

¹ पक्कलाह, lit. 'cooked himself.'

² Lit. 'without looking.' बीनु is for बिनु, 'without,' तकला is the oblique form of ताकल, verbal noun of √ ताक, 'look.'

³ हसरहि ताहि is old Mth. for हसरा सँ. हसरहि is oblique of हसर. हसर is the Ap. Pr. possessive pronoun अहर (H. C. IV, 434). The termination हि may be the Ap. Pr. locative termination हि, but this is unlikely. It is probably a weakened form of the Ap. Pr. termination of the Genitive of fem. nouns, हि (H. Ch. IV 350, Kramadīswara. 35). It will be observed that हसरहि here is feminine. Compare Bid. LI, 6, where there is a similar fem. obl. form परहि, or, with the genitive affix, परहिका. The masculine form of परहि would be परह which occurs in the old Hindi of Chand (28, 62). गोचार परह चारै सु गोइ, 'the herdsman tends the cows of another' (Hoernle, Gd. Gr., p. 206); this, as Hoernle clearly shows, is derived from the Ap. masculine genitive परह or परहो. It is of course unnecessary to do more than point out here the now established fact, that the Bihārī oblique form is the direct descendant of the Prākṛit genitive; postpositions like ताहि (Skr. तरिते (?)) Hoernle, Gd. Gr., p. 226), or सँ (Pr. सुत्तो), being merely verbal nouns governing the genitive.

⁴ टाङ्ग in the text is a misprint for टांग.

⁵ Lit. '(I will see) then (how) you run away crawling' जाउ पराङ्ग, for पराङ्ग जाऊ, 'you may run away,' जाऊ being 2. plur. pres. conjunctive. √ रिङ् occurs also in Skr. (रिङ्गति) 'to crawl (like a child).' In modern Maithilī it is more usual in the form √ रेँग. There is also in the Māgadī dialect of Bihārī, a word रेँगा, 'a boy.'

⁶ √ ओडनाव, = 'roll away.' Not in Bate.

⁷ √ गुड़क = 'roll.' Not in Bate.

⁸ √ भिड़क = 'bounce.' Not in Bate.

⁹ अकाङ्क, Skr., अतिकाय, Prākṛit अइकाय, lit. having a vast body'. In Mth. it is used to mean 'huge,' 'vast,' 'dense.' E. g. अकाङ्क बन, 'a dense forest.'

¹⁰ The two Arjuna trees (*terminalia alata glabra*), were two sons of Kuvera, who were cursed by Nārada to assume the forms of trees until liberated by Krishṇa. Krishṇa dexterously uprooted them by hitching the mortar across the two, and giving it a sudden jerk. They then assumed their proper forms.

fell, and the crash¹ made (his power) manifest in the world. Hearing the crash Nanda leaving his cows, ran up, (saying) “let them rather be put in the pound (than that I should stay here). What tree has fallen? There is no storm² nor (even) a shower,³ I am perhaps ruined to-day.”⁴ (15) Seeing the court-yard empty, her eyes filled with tears, and Yaśodā lost all life and power,⁵ “what reward has come to me after watching so much? I do not see either the mortar or the rope.” Immediately⁶ afterwards she ran up, like a milch cow who has lost⁷ her calf. She untied⁸ Hari’s bonds, and pressing him to her heart, displayed the utmost affection and trust in him. She covered him with the corner of her garment, and carried him into the house, where⁹ her eyes poured forth water like rain-clouds. (20) She kissed his face, and gave him suck, and rejoiced with all her friends.

Saith Manbodh, of my own knowledge, have I described the meditations of Bálá Govinda.

END OF BOOK III.

BOOK IV.

One day Nanda Jí’s troubles of mind increased, as he stood before the Lady Yaśodā: for he feared that some calamity would befall his country of Gokula, so he summoned all his neighbours and sat silent.¹⁰ “Night and day on all sides is there fear of wolves,¹¹ and through them

¹ आधात for आधात.

² विहारि, ‘a storm.’ Not in Bate.

³ झाँट, ‘a shower.’ Not in Bate.

⁴ Lit.—‘To-day there are twelve roads (into) my castle,’ a common Maithil expression. A castle with several gates is easily captured.

⁵ Lit. ‘lost her heart and hand.’

⁶ लगले is the loc. sing of लगलू, ‘the act of joining,’ the verb-noun of ✓ लग. Hence it is in this form commonly used adverbially, ‘on the joining,’ i. e., ‘immediately.’

⁷ ह्रैनें for ह्रैलें, instr. of ह्रैराङ्गु, verb. noun of ✓ ह्रैरा(य), ‘to lose.’ Lit. ‘On account of losing her calf.’ In modern Maithili this change of ल to न (as in लेनें जाएँ for लेलें जाएँ) is considered vulgar. There is a village in Madhubani called लुखनौर, which is called by the common people नखलौर.

⁸ ✓ फोँ is the common word in Maithili meaning to ‘unfasten,’ ‘untie.’

⁹ तह, ‘there.’

¹⁰ सक, adj. ‘silent,’ not in Bate.

¹¹ Other legends make the wolves specially created by Kṛishṇa in order to compel his foster-father to leave Gokula.

the people of the village are losing all their wealth¹. Do ye all meet and consult together in a *panch*, for attacks are² being continually made upon us. (5) It is now no longer proper that we should dwell here. Arise³ and settle near Vṛindāvana. There one sees the mountain Govardhana,⁴ even gazing on it is right for cowherds⁵ (much more living near it). Next day all arose together⁶ like Gypsies⁷ they departed in a moment. This (new) city became more beautiful than that one, and it rose (glorious) as Ayodhyā.⁸

So Hari became seven years of age and never ceased sporting.⁹ (10) Sometimes¹⁰ he dancest, and sometimes singeth songs. An age used to pass in even making him eat.¹¹

One day Nanda called the two brothers Hari and Haladhara to himself, and said “Brāhmaṇas study books, and Kshattriyas archery, but cowherds¹² learn cattle-tending from their boyhood.”¹³ They whom Indra

¹ क, in इत्यौक, is added for the sake of rhyme.

² Note the forms लगद्धि, छोइङ्कि, (छो० in text is a misprint for छौ०), which are common contractions for लगेअङ्कि, and छोइअङ्कि. These forms have not been noted in the grammar: other instances will be found (फरद्धि, रहद्धि) in Bid. LXXVI, 8; but Bid. only uses these in the feminine. This, however, is not the case in Manbodh, or in the modern language, e. g. छोइङ्कि above is masculine. In common writing at the present day, these forms are continually written without the final ई, thus, लगद्ध, छोइङ्क, which is due to the extremely feeble way in which a final ई is pronounced. See Gram. § 7.

³ ✓ उपर, (not in Bate), = ‘be rooted up,’ hence, ‘to arise;’ compare Parable of the Prodigal Son in Grammar, इस उपर्टि कै अपना बापक लग जाएँव, ‘I will arise and go to my father.’ It is derived from the Skr. ✓ उत्पट (*उत्पटति) ‘to be rooted up.’ In Skr., this verb is only used in the causal form (उत्पाटयति) ‘he roots up.’

✓ पट, however, forms पटति

⁴ Which means ‘cattle-increasing.’

⁵ बूझ, here means उचित, ‘proper.’ ग्वारा is oblique of ग्वार, ‘a Goálú;’ हि, in ताकहि, is emphatic.

⁶ सपटि means ‘together.’

⁷ ख्येल is a kind of wandering tribe of hunters. See the word in the Vocabulary to my Mth. Chrestomathy.

⁸ The city of Harichandra was Ayodhyā.

⁹ Lit. ‘was there any time at which he had no time for sport?’

¹⁰ The obl. form कल्प of कौचो is rare.

¹¹ Lit., ‘(If) he will eat, a whole *kalpa* (*lit.* the destruction at the end of a *kalpa*) passes away.’ The meaning is that he could not be enticed away from play even to his meals.

¹² In the text अहीर = Skr. अभीर.

¹³ नेद्वहि, obl. of नेदा a boy. The usual form of the word is नेना. In Mth.

(the Lord of the Gods), Brahmá and Síva serve, to them did Nanda make over the care of tending cattle. Hari and Haladhar were both delighted, and taking their calves went to Vrindávana. (15) Heavenly damsels became incarnate (as cowherdesses) in Gokula, who though they had fortune and many relations cared nothing for them.¹ Only Krishná pleases them all; the homes of the mothers-in-law and sisters-in-law, only make them angry. No one attends to the remonstrances of any person, all their hearts² were directed to Krishná only.

One day when Krishná was with his companions he came to a pool in the Yamuná, and when he saw it he considered to himself, "this is where the snake Kálí is invincible."³ (20) Now, no beast or bird ever drank the water of that pool, knowing that it was like⁴ poison. The trees and herbs on the bank were all burnt up, but the flame of the fire (which burned them) was (a flame) of poison.⁵ "To-day (thought Krishná), will I settle this affair and therefore I should not sit idle. Let me haste and enter the water." Saying this he ascended the *kadamb*⁶ tree and tightened his waist cloth, and closing his two eyes, Murári leaped. He smacked⁷ his arms against his body as a challenge, and hearing the sound thereof, the snake issued forth. (25) In mighty wrath he hastened out, and whirling round kept encircling (Krishná) for an hour.⁸ Rising

after a long vowel, a nasal alone is considered as equivalent to the compound of *anunásika* and the 3rd consonant of any class. Examples are वैङ् or वैंग 'a frog'; आण् or भाँड्, 'a vessel'; नेना or नेंदा 'a boy'; आस or आँब्, a mango. Compare in the case of aspirates, काञ्च or काँध, 'a shoulder'; बाञ्छ or बाँध, 'a tying'; देन्हर or तेँभर, 'thither.'

The derivation of नेना or नेंदा, 'a boy,' is doubtful.

¹ Lit. 'though they had wealth and relations, they were satiated with them.' बङ्गे for बङ्ग occurs also in l. 29, and also in (B.) 2, 1. I am unable to account for the form. In 9, 16, when the line is repeated, the form is बङ्गी. अहि गरस्त् in the text should be अहिगरस्त्. The √ अहिग्र means 'be satiated,' not in Bate.

² सनञ्ज न कहि सौं in the text should be divided सन जनकहि सौं. ✓ अठ means literally 'be stopped,' hence, as here, 'be attracted.'

³ दुरवार = दुर्निवार, 'that which cannot be warded off.'

⁴ वत् in विख्ववत् is the Skr. वत् 'like.'

⁵ Here in विख्वहिक, हि is the termination of the general oblique form.

⁶ This was the only tree existing on the banks of the pool. It had been preserved from destruction by the accidental fall of a drop of ambrosia upon it from Garude's beak.

⁷ बाँच बजार् is the smacking of the arms against the chest, which wrestlers indulge in before the combat. दाप is the Skr. दप्तः, Mg. Pr. दप्ते. ✓ बजार् is not in Bate.

⁸ I. e., his length was so great, that it took an hour to do it.

high as a mountain, the snake hissed, (while there stood Kṛiṣṇa) alone without family or retainers. (The snake) bound up¹ (Krishna's) body and accomplished his object. He performed wondrous actions, and seized Kṛiṣṇa with his teeth. (As they sank, so vast was their size that) the (waters in the) pool of the Yamunā (rose, and it) became filled to the brim.² In the water nothing but serpent³ could be seen. For a space Kṛiṣṇa became greatly⁴ distressed, and the king of serpents displayed great insolence. (30) Seeing this his companions ran, and collected⁵ a crowd in the village. Nanda, Yaśodā, and Balarāma ran, not a crow's son⁶ remained in the village. Full of anxiety they arrived at a run, and Yaśodā threw herself down and rolled upon the earth, while, with fixed eyes, Nanda gazed upon his son, breathless and voiceless like a picture. One cowherdess, weighing the matter in her mind, and remembering one or two instances of Kṛiṣṇa's might, said. (35) "He who beareth the conch-shell in his hand, is clever in (preserving) his life" and not the least speck of the beauty of her face was dimmed.⁷ Another said, "the day without the sun, the night without the moon, and Vraja without Hari,—these three are all alike. He who returns to Vraja without Dāmodara,⁸ shame, shame be upon his father and his mother. Let us all throw ourselves⁹ into the pool of the Yamunā. It were happier for us that the serpent ate us than this (that we should desert Hari)." Of what was to be done,¹⁰ no one knew anything, and for an instant the bank of the river¹¹ became filled with cries.¹² (40) Haladhara's soul became filled with anguish, and seeing this, Hari's eyes became blood-shot through rage. He remembered¹³ his might, and acted like himself.¹⁴ He violently opened

¹ गै here, and गै कङ्ग in l. 30, are irregular indecl. participles of √ जा, 'go.' The form is used only after the past tense of another verb, and beyond emphasizing the meaning of that other verb, has no other force. √ साध, lit. 'accomplish.'

² चापचाप, 'filled to the brim.' Not in Bate.

³ सापहि साप, lit., 'serpent on serpent.' सापहि is an old locative.

⁴ बड़े, this word occurs more than once. It occurs in 4.15, and 2, 1 (text note ††)

⁵ गै कङ्ग, see note ¹, above.

⁶ A common idiom for saying that not a soul remained.

⁷ मलानि, fem. of मलान् (Skr. म्लान्).

⁸ I. e. Kṛiṣṇa.

⁹ Lit. 'fall.'

¹⁰ कर उक in the text should be करुक, gen. sing. of करि the verbal noun of √ कर.

¹¹ कड़रा, 'the high bluff of a river.'

¹² अड़रा, see note ⁷ page 7.

¹³ चेताओनि, 'memory.' Not in Bate.

¹⁴ बानी, means, 'custom,' 'habit.' The sentence is literally 'took his own habit.'

his bonds and fetters, and a terribly unequal¹ battle took place in the water.² He was a man, but of what avail³ was his valour? There were a hundred serpents there, how many could he seize? (Yet) conquering he stood upon the middle⁴ snake, and fixed his feet as firmly as a thunderbolt. (45) Nanda and his family saw this with joy, and for a short space they (saw) a *nákh* gratis.⁵ As (Krishna) danced (upon the snakes) he so pounded them that from every hood the blood flowed (in torrents). The mass of blood flowed away at once, and the Yamuná ceased to be that river and became the Sarasvatí.⁶ The serpent's wife humbly speaks a word, "O, thou who bearest the conch-shell in thine hand, grant me my husband as a gift. It is forbidden to slay⁷ one who hath taken refuge with thee. In his ignorance,⁸ a great sin hath been (committed by my husband). (50) How great is the difference⁹ between the mighty Lord of great power and pride, and a miserable evil-minded serpent." Hearing this Hari became gracious, and Kálí Nága began to address him. "Pardon, pardon, Lord of Lakshmí, my sin. Fully¹⁰ have I committed a fault. Seize not me who have taken refuge with thee. I have now no poison. Give me an order and I will perform it. In fear of Garuda I live in this place. I go nowhere, and bear great sorrows." (Krishna then said to him), (55) "when Garuḍa shall see (the marks of) my feet (upon thy head) he shall forget his enmity, and count thee as his friend. Now no longer canst thou live¹¹ here, with thy family¹² go thou to the Ocean." After saluting (Krishna) thereupon all the snakes of that pool, as many (in fact) as were in the Yamuná, departed. With his family he went to the Ocean, and then that pool became pleasant.

¹ विरुद्ध जुद्ध is an unequally matched battle, as opposed to न्याय जुद्ध, in which the parties are equally matched.

² जलहि, loc. of जल.

³ Lit. 'how much valour could he perform.'

⁴ मध्यस्तरि is oblique of मध्यस्तर.

⁵ बिनु कौड़िक, lit. 'without cowries,' hence 'free of expense,' 'gratis.'

⁶ कुटलि, lit. 'escaped'. The water of the Sarasvatí is red.

⁷ बधाँ is long form of बध, 'slaughter.'

⁸ जनने for जनते, see note⁷ page 10. जनते is the instr. (governed by बिनु) of जानल, the verbal noun of √ जान, 'know.'

⁹ Lit. 'where is the great Lord, and where the snake,' cf. the Skr. use of the particle कृ.

¹⁰ भरि पोख, 'fully,' पोख literally = पौरख.

¹¹ निवाह, 'a means of livelihood,' 'profession.'

¹² घित्य = परिवार, 'family.'

Nanda and Yaśodā considered in their minds that (this escape of Kṛiṣṇa) was as if he had been born (again) that day.¹

(60) He who shall read or hear (the tale of) the subduing of Kālī, will count a hundred Yamas² as but a straw. All his life he will rejoice with a wealth and relations,³ and after final death will dwell in Vaikuṇṭha.⁴ Saith Man'bodh, "all became full of joy, and departed singing and dancing."

END OF BOOK IV.

BOOK V.

One day Hari and Haladhara, the two brothers, went with the children to a grove of tāl palms. The fragrance of the tāls came to them, and the mouths of all became dripping⁵ with water. Some (tried) staves⁶ and some (tried) clods, but the tāl fruit fell not,—the only thing that fell was the saliva⁷ from their mouths. Seeing this the lotus-eyed one laughed, and Haladhara seized and shook one of the trees.

(5) Before⁸ this the demon Dhenuka had settled to come there, and under the form of an ass was keeping guard over the tāl grove. Hearing (the boys cry) "Catch, Catch," he became exceeding wroth, and came up braying and kicking.⁹ Coming near he aimed¹⁰ a terrible kick, and like a demon¹¹ attacked Haladhara. Haladhara seized him by the hind-legs, and whirling him violently round, struck him again and again against the tāl tree. From Haladhara did that wicked being obtain the excellent fruit (of salvation), and became assimilated¹² with his deified progenitors. (10) Kṛiṣṇa himself seized two or three (of the demon's fellow-asses), and, having done so, used them as missiles for knocking down the tāl fruit. Then all ate the tāl fruits together, and each brought a load home to his own court-yard.

¹ I. e. They had considered him as good as dead, and had come to life again.

² Yama, the god of death.

³ धन जन, see note to l. 15.

⁴ The हि in वैकुण्ठहि is the sign of the loc.

⁵ √ छा = √ चू = 'drip.' Not in Bate.

⁶ अटचा is a kind of staff used for throwing into a tree for knocking down the fruit. Not in Bate.

⁷ सेप = 'saliva.' Not in Bate.

⁸ पहिनहि = पहिलहि, the loc. of पहिल, 'first.'

⁹ धनक्षी, 'an animal's hind legs.' Not in Bate.

¹⁰ √ हल, 'strike with violence.' Not in Bate.

¹¹ बलाण, = 'a demon': lit. 'a misfortune.'

¹² √ मिहरा, 'be mixed.' Not in Bate.

One day there was an excellent game in Vraja, called *Tēlawā tēlaā*.¹ The conditions of losing and winning in this game were that the losers were to carry the winners on their shoulders. Hearing this, the demon Pralamba came violently,² and deceitfully played the game with vigour. (15) With (apparent) difficulty³ he lifted (Haladhara on to his shoulders), and went off with him for a distance of ten *kathás*. Then he increased in size, and became very great.⁴ Haladhara struck him, and called out,⁵ “Krishna, Krishna he is carrying me off.”⁶ Hari replied, “O Haladhara, keep up your courage, how can an old man ever be deceived?⁷ Who is there such that he can carry you, Sir,⁸ off? In a moment or two, your Honour will make (this demon) happy.” Then Haladhara understood his own might, and slew⁹ Pralamba with a single blow of his fist. (20) Seeing this, all the cowherds ran up, and in loud tones¹⁰ praised Balarāma.

A short time after this, the season for the worship of Indra arrived. Then Krishna asked all the elders, “Why are you all of foolish mind?” When Nanda told him that it was the worship of Indra, the Spring of Happiness broke all (their counsels). “Cast from your hearts the worship of Surapati. That is for those who cultivate fields.¹¹ (25) What doth the caste of cowherds in worshipping the god. With love and faith they should worship the excellent hill (of Govardhana). When a mountain is wroth he causeth devastation, and, by means of¹² tigers and lions, he causeth wounds.” Twice (or thrice) did Krishna say these words persistently,¹³ and hearing his words they gave up the worship of Indra.¹⁴ Uniting together they prepared food¹⁵ of various kinds, and

¹ The game according to the Bhāgavata was guessing the names of flowers.

² भक्ष्म दै, ‘forcibly.’ Not in Bate.

³ He was of course only a boy, like the others, in appearance.

⁴ बड़े ह = बड़े, = cf. बैह for चो in 1, 29.

⁵ ✓ गोहार, ‘call out.’ The sentence is literally, ‘struck, and having called out, began (to strike).’

⁶ हरने = वरणे, instr. of हरण, ‘the act of carrying off.’

⁷ Krishna mockingly alludes to the fact that Balarāma was his elder brother.

⁸ चुँचा, is an old form of चहाँ, ‘your honour.’

⁹ ✓ जुझ is lit. ‘fight.’ Here, it means ‘conquer.’

¹⁰ गलबल, = कोलाहल, ‘a confused noise. Not in Bate.

¹¹ Lit. to whom there is cultivation. खेती बाड़ि, is the usual word in Mth. for cultivation.

¹² धरि, here used as a preposition, ‘by means of.’

¹³ Lit., ‘having become thirsty’ the phrase has idiomatically the meaning given in the text.

¹⁴ Lit., the worship of Indra remained (unaccomplished), a frequent use of the ✓ रह.

¹⁵ नौज is ‘food offered to a deity.’

went to worship the mountain of Govardhana.¹ Then Kṛishna took an incarnate form (as the god of the mountain) and laughing descended² from it. (30) He ate all the offerings which he could get,—and having finished his meal blessed them saying “*Subhamastu.*” Giving them a blessing, he disappeared, and with (the boy) Kṛishṇa they all returned to their court-yards. When Surapati (Indra) heard of the interruption to his sacrifice, he rose with his limbs blazing with fire. “Hath a human being the presumption³ to interrupt even my business?” Then he called his clouds and told them all to go to Gokula. (35) “Hail, Lightning, and Ceaseless Rain, cut⁴ ye off the creation of cowherds from the earth.” Samvartaka, the king of clouds, made obeisance, and hastened proudly away. An army of fifty-six times ten million clouds⁵ departed, and the fire of thunder⁶ burst forth. Whirling round and round the clouds surrounded Gokula, as a falcon swoops down⁷ on and covers a quail. How shall I describe the overshadowing of that rainy-season? It was not less than (the crash at the) general destruction of the universe.

(40) Cowherdesses, and cowherds, she buffaloes, calves, and cows, fainted⁸ from the cold. From the hail, and the pitiless strokes of the lightning, many turned round and fell dead on the spot. Crying, “save me, Kṛishṇa. I can find no refuge for my feet,” they approached him. He, at whose name all difficulties⁹ disappear, himself stood there. The earth became struck with drops of vermillion from the damsels’ hair, and their lovely veils became torn. (45) When Kṛishṇa saw Rādhā and the others coming to him (in this state) his eyes became filled with tears. He threw off his human form, and tore up the mountain of Govardhana. When Hari seized the excellent mountain and held it up as an umbrella, all Gokula became relieved from terror. “Let no one remain (outside,” cried he) “from fear that the mountain will fall; let all come¹⁰ near it.”

¹ पूजल् is direct for obl. पुजला, or पूजै.

² Lit. ‘his feet flowed down from the mountain.’

³ ساہی = Pers. شوختی.

⁴ अलोप = लोप, with pleonastic initial अ. The word is a common one in Mth.

⁵ संघै, for मेघवा, the long form of सेय, ‘a cloud.’

⁶ ठनका ठनक, ‘thunder.’ ठनका is an old obl. form of ठनक, like मारा in मारामारि, or like इमरा the obl. of इमार.

⁷ Lit., ‘having swooped covers’.

⁸ ✓ ठिङ्गा, ‘to become senseless from cold.’ The word is not used in Mth., for any other kind of fainting. Not in Bate. Cf. 8. 10.

⁹ गङ्ग, ‘a difficulty.’

¹⁰ आनि is here indecl. part. of ✓ आ, ‘come.’

Saying this, he remained straining himself¹ for seven days with his arms uplifted. (50) Cowherdesses, and cowherds, she buffaloes, calves, and cows, all joyfully went beneath the excellent mountain. The darkness ceased,² and the heavenly bodies rose, yet no one knew that the rain had come to an end.³ For seven days the wind of the storm continued, not a tree or leaf escaped. On the eighth day the clouds disappeared,⁴ and after finishing their meal,⁵ they all issued forth. Hari laid the hill down where it was before⁶ and from that day he was called Giridhara. (55) They all began to praise him saying, “It looks⁷ as if some god had become incarnate, (what with the affairs of) Putaná, the trees, and Kálí Nágá. In so few days, these great marvels have occurred. Now we have one point of special doubt, when we consider Kṛishṇa’s birth to be superhuman. ‘Who is he? The incarnation of what divinity?’” Doubting thus were all the cowherds. No one reached the conclusion of his doubts, (as before they could do so) Kṛishṇa threw his charm over them, (and prevented their thinking him a god). (60) He who hears attentively the tale of Govardhana, crosseth the ocean of existence, and goeth to the abode of Hari. All his difficulties immediately vanish, and, saith Man’bodh, he getteth⁸ eternal happiness.

END OF BOOK V.

BOOK VI.

It was an autumn moon, and a clear night, and seeing them Hari became inflamed⁹ with love. The Lady Rádhá, and Padmíní also, came together bringing flowers.¹⁰ In Vrindávana they had the *Rásā* dance, and there they stayed day and night. Between each pair of cowherdesses was there a Murári, and between each pair of Kṛishnas, was there a damsel. (5) In this manner was formed the circle of the *Rásā*, and some there are who say that in that night a whole ceon passed. Hari delighted greatly in the pleasures of this dance, and (therefore) the Asuras inter-

¹ जौज जातव (or जाँतव) ‘to strain one’s breath,’ ‘to act violently.’

² Cf. note on ✓ रह in line 27.

³ खोति, ‘end,’ ‘cessation.’

⁴ Lit. ‘went down into the earth.’

⁵ आहर, = आहार.

⁶ दामर्हि old. loc. of दाम.

⁷ ✓ लाग, means frequently ‘appear,’ ‘seem,’ used impersonally.

⁸ Lit. ‘plunders eternal happiness.’

⁹ माति, indecl. part. of ✓ मात, ‘be intoxicated.’

¹⁰ Read सङ्क फल कां लाघुति.

rupted it. A bull with his whole body covered with cowdung and urine¹ came along harassing² the cows on his way by his violence. With closed eyes he runneth about in ten directions, his shoulders and hump high as a mountain. Such a bull no one could oppose;³ when they saw him every one was seized with trembling. (10) With a roar as of a lion he threatened Hari, and began to throw up earth behind him. He shook⁴ his horns, with closed eyes, but Krishna caught him by the horn and struck him. Seizing him, Hari struck him with all his force and exhausted him, and hit him with his knee exactly on⁵ the belly. He tore out his left horn, and with it hit him, and felled him to the ground. The dead bull became a blessing, (for by his death) the earth began to be relieved of its burden.

(15) Náráda the saint has only this duty, to engender⁶ strife, and to encourage the enemies' side. One day he went to Kámsa's court-yard, and told him by degrees all (that had happened). How the guards had become intoxicated and gone to sleep, and Vasudeva had exchanged the infants. (He told him) all that Hari had done from the day of his birth,—the subduing of Kálí, and the upholding of Govardhana. To all (the Asuras) he said, "Make some device, for your enemy is waxing stronger day by day. (20) It clearly appears⁷ that some day he will destroy⁸ you; that boy will become the destroyer of your house." King Kámsa began to say "From long ago I have had this fear.⁹ Ho, my Henchman, thou art my brother, haste and call¹⁰ Keśí. He alone¹¹ honoureth my cherishing, above all doth my hope increase in him." Thereupon Keśí arrived and boasted¹² of his might; saying, (25) "To-morrow will¹³ I destroy the cowsheds (of Vraja)," he departed. Then

¹ गौँत्, = गोमच्. Not in Bate.

² Read सतवितहि, which is irregular old loc. of सतवैत्, pres. part. of ✓ सताव, 'harass,' 'oppress.' The Bhojpúri pres. part. would be सतावित्, loc. सतवितहि.

³ दापि (sc. सके)

⁴ ✓ भड़क, 'shake.'

⁵ Lit. 'looking at,' a common idiom in Maithili.

⁶ Oblique of लगात्रव, in sense of genitive, see note ⁴, page 2.

⁷ भक्तभाव, 'clearly.' Not in Bate. ✓ सुभ् is here used in a neuter impersonal sense.

⁸ ✓ खो is here, irregularly, used in a causal sense.

⁹ दुगदुग = डर, 'fear.' Not in Bate.

¹⁰ देसि (a Bhojpúri form), 2 imperat. sing. of ✓ दे.

¹¹ डिल, Lit. 'form,' hence, 'person.' = Hindi ढौल.

¹² ✓ बड़रा, here = 'boast.'

¹³ मै sign of future, see note ³, page 5.

Kámsá called Akrúra, and explained the whole affair from beginning to end. “All the Yádavas will I drive away¹ except thee. The two children will I kill and take a fine² from Nanda. I will confiscate³ all his cows and she-buffaloes, and plunder all Vraja of all the wealth I can find in it. Then will I take my revenge, and slay the evil-minded Ugrasena, and Vasudeva. (30) With your permission, will I enjoy my kingdom. (Therefore) do thou to-day perform the task I wish (thee to undertake). I will behave⁴ to thee as if thou wert my brother, and at dawn will divide the land and give thee half. I purpose to proclaim on all sides, a ‘Sacrifice of the Bow,’ hasten to invite them, and return to me. Ráma and Krishna the sons of Vasudeva esteem no one, on account of the strength of their own arms. I have two wrestlers, Chánura and Muśhí, who will look upon them as mere straws, and slay them on the instant. (35) I have a famous Elephant named Kuvalaya Pída, which if it choose can destroy⁵ the chariot of the Sun. They are but men, and how much prowess can they show. They are young, and in⁶ an instant will die. I have heard that when Indra sent his clouds, Kṛishṇa upheld the mountain, that he eats buffalo curds, milk, ghí, and khór, and that he is prospering⁷ every day. Mount thy chariot and set off at once, (and mind that) what is pleasing to me is that thou shouldst bring mine enemy here.” (40) When the assembly arose, only⁸ a few remained behind, and Akrúra was delayed as⁹ it was too late to start. (So) for that day Dánapati (Akrúra) remained there, and agreed¹⁰ to all that Kámsá said. He began to perform so (wicked an) action, because, on account of his faith he knew somewhat of the future. When he agreed, Akrúra laughed, and became full of joy at the prospect of gazing upon Kṛishṇa. (He sang) “Blessed, blessed, am I, blessed is my lot; blessed is my tongue, and blessed my love (to Kṛishṇa). (45) He who became incarnate to protect¹¹ the Vedas, whose work it is to support the earth. He who became incarnate

¹ √ खेद = √ भगव. Kṛishṇa, it is hardly necessary to remind the reader, was a Yádava.

² डाँड़ि = दण्ड.

³ सरकार लगापूछ, ‘to declare to be Government property,’ ‘to confiscate.’

⁴ परिपाठि, ‘behaviour.’

⁵ √ मीड, *Lit.* ‘twist.’ Not in Bate.

⁶ मध्, = Skr. मध्ये, ‘in.’

⁷ बढ़नुक, *lit.* ‘one who is to prosper,’ hence here, ‘one who prospers.’

⁸ चत, *lit.* ‘like.’ Compare the Hindi थोड़ा सा.

⁹ सील, *lit.*, ‘for,’ hence, ‘on account of.’

¹⁰ अङ्गिरि लेब, ‘to agree’ = स्वीकार करब = अङ्गिकार करब (v. 43).

¹¹ उधार = रक्षा.

and rent the pillar,¹ with him shall I hold converse. He who taking the form of a dwarf deceived Bali, with him shall I hold converse. He whom² the Kshatriya race fear, he who caused to fall³ the pride of Rávána." Saith Man'bhodh, "If I were to describe the joy of Akrúra, twelve years would pass by (in doing so)."

END OF BOOK VI.

BOOK VII.

One day there arose a cry⁴ in Gokula, "a creature in the form of a horse hath come with open⁵ mouth." Quickly, quickly, he licked his lips with his tongue, and crashing cut the earth with his hoof.⁶ As many forms (as an Asura can take), he assumed, and caught hold⁷ of several cowherds by the leg.

He cried, "You may pray to Rudra, but I will eat the Súdra,"⁸ and yet, in spite of this the horse did not leap while the goat did.⁹ (5) All the cowherds cried out, "Save us, Kríshna, preserve those who have come to thee for refuge." With long strides¹⁰ Kríshna ran to the front, and Keśi began to challenge him. Opening¹¹ a mouth so wide as to show his very heart,¹² his teeth appeared like spadefuls¹³ of white (earth). He

¹ Prahláda.

² Paraśu Ráma.

³ √ ढाह, 'cause to fall.'

⁴ हौस्त = हौरा = कोलाहल. There is a Hindi verb हौस्ताना, 'to scream.'

⁵ बोअ्य = 'open.' Not in Bate.

⁶ खरै is old instrumental for खरें.

⁷ √ भौक, 'catch hold of.' Not in Bate.

⁸ This phrase is a proverb. It refers to a legend about a Bráhmaṇ who rested for the night in a place full of ghosts. When they came to attack him he began to do *pújá* to Rudra (Síva), thus saving himself, but not his Súdra servant who was with him. The ghosts cried out to him 'You may pray to Rudra (and thus save yourself) but you will not save your servant from being devoured by us.' Here the Asura is represented as saying to Kríshna, 'You may save yourself, but you cannot save your devotees.'

⁹ Another proverb. A horse, of course, leaps better than a goat, and when he is beaten by the latter, there is something wrong. Here the meaning is that Kríshna, who corresponds to the horse, remained doing nothing, while the Asura (*i. e.*, the goat) went about doing all this destruction.

¹⁰ √ दरबर, 'stride,' 'take long steps.' Not in Bate.

¹¹ √ बाव or √ बाब 'open.' cf. बौअ्य in line 1.

¹² खात, 'heart,' 'entrails.'

¹³ कोदरि कट, 'a fragment cut by a mattock.' The word is frequently used for the fragments of white clouds seen in the sky, when the latter is clearing after a storm.

rushed as doth the demon of eclipse when he seeth the sun. Hari (merely) held out one arm before himself, and that (arm) he thrust¹ down the great² mountain cavern.³ By the might of Kṛishṇa that arm swelled, (10) so that the Asura burst down his middle, and for a hundred roods⁴ around, the earth was overspread with blood. (In each half), was one eye, one ear, and one leg. He fell into two exact halves, as this virtuous poet relateth. As Kṛishṇa had touched a dead Asura (he became unclean), and so took some Ganges water to purify himself.

On the back of a cloud was Nārada then riding, and (seeing this) he began to say with modesty, "This is he whom the Asuras fear, and of whom Indra is in terror.⁵ They are unable to digest what they eat from this fear. (15) So great an Asura as this he has killed, laughing the while. Now all the desires of the gods have been carried out. Great happiness has been my share, and more will I obtain. The day after tomorrow will I come to (see) the fight with Kāmpā." Saying this Nārada Muni sowed⁶ the seed (of enmity), and at the same time prepared⁷ the way for Akrúra.

Akrúra did not stay in Mathurá to eat, and arrived at Gokula as the sun was setting. From a distance he saw Nanda's doorway, and close by a crowd⁸ of Gowálas. Amongst them he saw the Well-spring of Happiness, like a full moon surrounded by stars. His golden diadem shone brightly⁹, his garments were yellow, and his teeth like the pearls found in an elephant's forehead. Not a fresh lotus, nor an *Aparájítá* flower, nor the blossom of the linseed¹⁰ was equal to him in grace. Close to his diadem were peacock's feathers, whose eyes would put to shame¹¹ an autumn lotus. From his two ears hung earrings in shape like the *Makara*, and they completed his beauty as happens in the case

¹ Lit., he caused to lie on the ground of the great mountain cavern.

² वरि, for वर्ति, fem. of वर्तु 'great.'

³ दरि, 'a cavern.'

⁴ A भूर् is a square measure of land.

⁵ डर, here, means not 'fear,' but 'an object of fear.' ✓ डरा is active, and means 'fear.' The causal form is ✓ डराव.

⁶ ✓ बर 'sow.' तिल, lit. 'sesamum,' here 'the seed of enmity.'

⁷ डोला, 'shape,' 'manner,' 'form,' here, 'preparation.'

⁸ बराम = مارع.

⁹ जगमग, compare 6, 1.

¹⁰ अतिसौ = तीसौ with pleonastic initial अ. Cf. अतिषेप in 5, 35. Or possibly it is a corrupt form of the Skr. अतसौ.

¹¹ Lit., 'make black.'

of S'ukra or Bṛihaspati.¹ (25) The necklace over his breast was a lovely Vaijayantí, there is no such other in existence. If I had a thousand mouths, I might tell of his beauty. If one saw him (but once, ever afterwards) one would think that he continued gazing on him.² On seeing him, Akrúra ran up from a distance, and, as he expressed his affection, fell at his feet. Hari pressed him to his bosom with his arms, and smilingly the Lord of Vraja inquired if it was well with him. Haladharā arose and took him to his bosom, and, recognizing him as his devotee, did honour to him. (30) Enquiries after health and happiness especially³ were not omitted, and then Akrúra made known Kāṁśa's⁴ invitation. He who beareth the conch-shell in his hand had arranged⁵ all this for the sake of the slaughter of Kāṁśa, and accepted the invitation. Saith he, "Kāṁśa is destined to be slaughtered by me. That will now be within three days."

When the women of Vraja heard of the departure of Kṛishṇa, they all sat down heart-broken. Their hair was unsnooded, and their faces uncovered, and all commenced to make lamentation. (35) "Even in anger he never speaketh a harsh word. He beareth all that we say to him. Yet that Hari he is carrying away from us, his heart is hard as if it had been rubbed with chaff.⁶ It appeareth⁷ that there is no other so hard-hearted as he, how, then, was he given the name Akrúra (tender-hearted). We have heard that there are there (in Mathurā) peerless damsels, whose very feet are as beautiful as our faces. Like you and we there are many,⁸ hence, what idea⁹ is there of his returning." (40) Some in their woe, abandoned their ornaments, others moistened (with their tears) their couches of lotus leaves.¹⁰ The flower-garlands which they themselves had woven, on hearing of the departure of Hari, (became dishevelled and) appeared like serpents. Some, broken-hearted, sat mo-

¹ Two planets, Venus and Jupiter, which are supposed to have rings, which, says the poet, complete their beauty, just as the earrings completed Krishna's.

² *I. e.*, This memory would never be effaced.

³ Read अबसेख न. Concerning the use of रहस्य, see note ¹⁴, p. 16.

⁴ क्रित is here used as a sign of the genitive. अविनष्ट = अभिनय.

⁵ ओँत = उपाय. Bate gives व्योन्त 'shape,' 'fashion.'

⁶ भूसा = भूसा. Articles are rubbed with chaff to give them a hard polished appearance.

⁷ फूर = फूटे. ✓ फूट is often used to mean 'appear' impersonally.

⁸ This line is an excellent example of the feminine in Mth.

⁹ कोटि, 'an idea' in Mth. Not in Bate in this sense.

¹⁰ *I. e.*, They made cool beds for themselves to allay their fever, but even these they watered with their tears.

tionless,¹ and others said “(let us make) arrangements² that he may stay here”. Some stood (waiting) in astrologers’ courtyards, saying, “If you order me I will tear off my ornaments³ from my person. I will remain all my life as your menial,⁴ if, on his asking you, you will tell (Nanda) that it is an unlucky day.”⁵ Others said “why does king Nanda agree (to his departure), verily he is a fool,⁶ and knoweth nothing.” There was a demand for twenty-two hundred poets⁷ (to sing in honour of his departure), and the cowherds came up with curds and milk and clarified butter. King Nanda was their *Jeth raiyat*, and not one inferior (pot of) curds⁸ did they bring. (50) Krishṇa (being now engaged on a serious enterprise) gave up all his former love for these things, and made no provision for his journey.⁹ At the time of starting he said nothing as to whether he would remain there (at Mathurā) or return. (The cowherdesses said, “We will not believe that he has returned) until we see him with our eyes,¹⁰ ‘what is behind one’s eyes is behind the house.’”¹¹ Saying this they stood on the (highest point of a) pile of dried cowdung (watching him) till¹² their Lord had gone more than a *kos*. From one heap they mounted another (as they followed him with their eyes), for how could she who was consumed¹³ with the pangs of separation remain motionless? (On account of the tears falling from their eyes and the trampling) the pile became simply a mass of cowdung¹⁴ and their ap-

¹ सञ्च = ‘motionless.’ Not in Bate.

² परिपञ्च, ‘arrangements,’ = वस्त्रोवस्त्र. Not in Bate.

³ A woman divests herself of all ornaments when her husband dies. Here the women offer to the astrologers to separate themselves from Krishṇa’s embraces for ever, if that will make him stay near them.

⁴ सुदिनि fem. of सूद्र a Súdra: commonly used to mean a menial servant.

⁵ भद्राः, any one of six unlucky asterisms, viz., Sravanā, Dhanishṭhā, Satabhishā, Púrvabhárapadā, Uttarabhárapadā, Revati. Not in Bate.

⁶ गोबर गनेश, lit. ‘a cowdung Ganēśa,’ means ‘a helpless fool.’

⁷ भार = भाट, ‘a panegyrist.’

⁸ Note that in spite of the grammarians दहि, is feminine.—So also in the दधि लौला of Súr Dás.

⁹ समदा वारि, ‘viaticum.’

¹⁰ हौठि = हटि.

¹¹ A proverb, of which the usual version is आँखि लेखे॑ पौढि पकुञ्चार, that is to say, what a man cannot see is as good as absent.

¹² ता = ताबद, ‘tell.’

¹³ √ डड, ‘burn.’

¹⁴ A gowāla’s dung-heap is proverbially neat. Cf. the Prov. गोआरक गोनर दुइ दिस चिक्कन, ‘a gowāla’s dung-heap is smooth on both sides.’

pearance became changed, and became one of tears.¹ (55) Some even went outside the village (to watch him), and others turned pale² and went crazy. The horses were very swift, and went like the wind ; (soon) they could no longer see the chariots, and it became late in the day. Then it appeared³ to the hearts of all, as if a precious jewel had fallen from the hand (of each). Saying, “Every damsel of Mathurá who shall see Hari, will rejoice and consider her life’s desire fulfilled”, (they departed), lamenting, and calling to mind his virtues, (for) without Hari the whole town appeared empty.

(60) Saith Man'bodh, “What sort of day was that?” May such an one as it be for my enemies.

END OF BOOK VII.

BOOK VIII.

The chariot halted on the banks of the Yamuná, and Akrúra descended and went to bathe. As he dived he saw (an apparition of) Hari and Haladhara in the water, together with Seshá (the serpent of eternity) and was struck with awe.⁴ When he made as though he would speak, Hari understood it, and restrained his own voice. He saw Hari and Ráma in the pool of the Yamuná, (yet, when he rose to the surface), he saw them as they were (on the bank). (5) Then Akrúra uttered praises, which are described at length⁵ in the (Sanskrit) Haribamśa.

Very quickly they crossed the Yamuná, and Akrúra made up his mind firmly (that Krishṇa was indeed God). After going⁶ a little way the Lord (descended) and went on foot, and Akrúra urged⁷ the chariot ahead. Joyfully the two brothers went along, and after some distance they saw the washerman’s ghát. “O washerman beloved of the king,

¹ This half line, no one, whom I have met, can translate, nor can any trustworthy emendation be suggested. The translation given, suggests that आरूप should be read आ॒ रूप, in which case रूप would = the Persian خ, which in Mth. means ‘general appearance,’ and is pronounced रूप, not रुप. The translation is, however, an unsatisfactory one.

² Lit., ‘yellow.’ This line is another good example of the Mth. feminine.

³ Past tense of √ भास, ‘appear,’ the penultimate being shortened for the sake of rhyme.

⁴ Lit. ‘considered it wondrous.’

⁵ कैल, Lit., ‘that (which) he said is spread out in the Haribamśa.’

⁶ गृप्त; see note 1, p. 13.

⁷ √ दूल, literally ‘strike,’ here ‘urge.’

give, O friend, a gift of a garment.” (10) When the washerman heard this, he arose in anger,¹ and called out to his wife to thrust a torch in (the boys’) faces. When Kṛishṇa heard this, (darting on them) like a loosened falcon, he beat the washerman, and plundered the ghāṭ. The washerwoman left the place in tears, and as she went along the road rubbed off the vermillion from her head (in token of her widowhood). Hari selected² yellow garments, and gave Haladhar dark-coloured ones. The people of the village when they saw the plunder³ of the washerman’s ghāṭ laughed, (and said to each other) ‘They are playing their old pranks still.⁴

(15) Hari had a great affection for flowers, and saw the house of a garland-maker: He went thither and asked for a garland, and blessed was (the fortune) of the gardener then. Gūnaka the gardener was full of holy virtues, and being possessed of the power of seeing the future, acted accordingly. On seeing Kṛishṇa he gave him flowers, nor asked who he was, and his descendants exist now to the present day.

The two brothers put on the garlands, and gave him this boon, and then entered (Mathurā) the city of the king of men. (20) Kubjā (the hunchback), having anointed her body stood in the way, and when she saw Hari, her body became filled with love. Cried she, “Haste thou, to my house, and fulfil⁵ the desire of my life.” Kṛishṇa being in the presence of his elder brother was ashamed,⁶ and said something by way of excuse.⁷ Then going aside he said unto her, “Give⁸ me sandal wood; when I return I will come to thy house.” Her love overflowed,⁹ nor could¹⁰ she say anything. So she gave him sandal, and considered in her heart, (saying to herself), (25) “I am very lean, and ugly, and vile, nevertheless the Lord did not despise me, nor was he displeased¹¹ with me.” Kṛishṇa understood her thoughts and made her straight, and Kubjā being freed (from her infirmity) became (beautiful) as Lakshmī.

¹ ✓ ठिड़ाना, ‘be enraged,’ lit. ‘shiver’ or ‘faint with cold.’ See note ⁸, p. 17.

² ✓ विक्र, ‘select.’

³ Here लुटि is in its proper meaning of a verbal noun.

⁴ Lit., ‘That practice (उपलब्धन) has remained (बसत्त) till now (पृतत्त प्रति)’

⁵ देह = दर, the 2nd Imperat. of ✓ दे.

⁶ It is not etiquette to carry on intrigues before an elder brother.

⁷ उक्तानि, ‘an excuse.’

⁸ See note ⁵ above.

⁹ Lit., ‘filled.’

¹⁰ ✓ पार ‘be able,’ see remarks s. v. in the Vocabulary to my Maithil Chrestomathy.

¹¹ ✓ दह्ल, here means ‘be displeased with,’ Cf. note ⁷, p. 25.

Hari had told her (to supply him with sandal) sufficient for two persons,¹ and Kāṁśa's desire was all that was left in the vessel.² Then the Hero of the house of Yadu having anointed³ his whole body with the sandal, went about the city, seeing (the sights). He saw Kāṁśa's armoury, and said to himself, "Let me take steps of hostility⁴ against him." (30) He asked the keeper politely where the bow was of which the sacrifice was to take place. By means of his power and cleverness, on his asking, he (managed to be allowed to) lift up the bow, which was fated not to be the object of sacrifice, in his hand. With extreme ease he strung the string, and like the inner⁵ filament of a lotus he snapped it. The crash filled the whole of Mathurā, yet when they heard it, no one understood⁶ what had happened. The two brothers did not halt there, but started⁷ off immediately, and the keeper went to Kāṁśa and told him what had happened. (35) From the arrival of Akrúra, he understood (that Krishṇa also had come), but on the breaking of the bow, he saw the fact clearly.⁸

All the cowherds who had come from Gokula (in attendance on Krishṇa) stopped at Akrúra's doorway. Who can tell the feasting⁹ in honour of Hari? They had food of all the six flavours, and of the thirty-six kinds. Let us praise the joy of the wife of Akrúra, although she was very modest,¹⁰ still she wished also to look at (Krishṇa).

¹ Cf. Bangálí व्यक्ति. माफिक is the Arabic مُوافِق.

² A very difficult passage. It is literally, 'and the soul of Kāṁśa was left in the vessel.' Kubjá was the maid-servant in charge of Kāṁśa's sandal-wood, and she gave all she had (which was just sufficient for two persons) to Krishṇa. The Pandits explain that the vessel being empty, only the desire (हृत्य) of Kāṁśa remained in it, i. e., that there was no sandal-wood left for him. The use of हृत्य to mean 'desire' is peculiar.

³ चरचित = लिङ.

⁴ द्रुफार, 'the preliminaries of a fight.'

⁵ विष, the white inner stalk of a lotus.

⁶ फुरल = फुटल, cf. note 7, p. 23. Here the lit. translation is '(its true meaning) appeared to no one.'

⁷ ✓ छिटक, 'start off quickly.'

⁸ भक भक, 'clearly.'

⁹ पङ्कनामि, 'the feasting in honour of a guest.'

¹⁰ घोषण is the act of sweeping the veil across the face, which a woman does before a strange man. A bold woman only does this slightly (हैठ घोषण), but a modest one covers her whole face (बड़े घोषण). There is a well-known riddle आज कैं देव सोहरा भाहि (a wife asks her husband, 'what is that which) I give to another and not to you?' The answer is घोषण.

Having got certain news of the arrival of Hari, Kaṇṣa sent for Chānura and Muṣṭika; (40) and said to them, “Ye are my wrestlers, up to this day have I cherished you. I will act to you as your own brother, and in the morning will I divide the land and give ye half.” When the two wrestlers heard this they rejoiced,¹ for they were men whose play (at wrestling) was famous in the world. Said they, “If they come before us, not one of the two shall be allowed to go² away alone.” Then Kaṇṣa called his elephant-driver, and told him the whole tale from beginning to end. (45) “Bring,” said he, “Kuvalaya Pīḍa at dawn, and warily place him by the doorway (to the place of sacrifice). Understand how thou must carry out the business. Act so that Krishṇa may not be able to approach.” Next morning there was a cry of indignation in the city, for the honest men thought that the fight (between such wrestlers and Krishṇa) would not be fair, and condemned³ it.

The poet Man'bodh in his heart⁴ seeth this, that it is⁵ proper that I should now describe the arena.

END OF BOOK VIII.

BOOK IX.

The wrestling-floor extended over a whole league (in all directions), and (at the idea of) seeing the wrestling,⁶ the minds of even the old men became excited. (They cried) “Let me also join in the sports, let me also try a fall. There is delay (about their coming); here, catch hold of my cloth.”⁷ In their various proper places hundreds of thousands of *lejims*⁸ were deposited, and excellent heaps of wrestler's earth⁹ piled

¹ ✓ मनसा, ‘be glad.’

² जातु obl. verb. noun governed by पाचोत्, making a permissive compound.

³ ✓ नकार, *Lit.*, ‘say no,’ hence, ‘disapprove.’

⁴ हित्याँ, obl. of हितपृ.

⁵ वूक् is here impersonal.

⁶ सर्वे, ‘the act of wrestling; cf. सर्वै, ‘a gymnast's exercise,’ in Rāmāyan; not in Bate.

⁷ नृचा, ‘clothes generally,’ not in Bate.

⁸ A लेजिम is a bar hung with iron rings, which gymnasts hold in their two hands above their heads. The exercise is supposed to strengthen the shoulders. Not in Bate.

⁹ कोठवार is the earth of an old granary (कोठी) which wrestlers rub upon their bodies.

up. Here and there the place was filled with pits¹ which had been dug, and there were Indian clubs of solid wood.² (5) The arena was³ extremely vast, on all sides were many⁴ palaces high as mountains.⁵ There were two or three hundred two-storied stands. Here and there⁶ there were bands⁷ and *nách* girls dancing. According (to the rank of) those who were of chief and polite families,⁸ so were stands allotted to them.⁹ Kamśá's own grand-stand was a whole league high, and it would have been very difficult to ascend into it without a staircase. Why then did Kamśá prepare so high a stand? Can any one escape from the hand of death¹⁰? (10) While the assembly of the people was still going on, there rose a cry¹¹ of "He's come, he's come." In the door-way gleamed the golden diadem (of Krishṇa), together with Nanda and the other Gowálás. The elephant-driver struck his elephant and urged it on, and for a space Krishṇa played excellently¹² with it, and then seized the elephant's tusk, and tore it out

¹ करिगह is lit. 'a weaver's loom.' This is built over a pit, and hence the word is used to mean any kind of pit. गह means place.

² गुदगर, 'possessing a गूद.' गूद (or गुदा) is properly a kernel, or the soft inside of anything. Thus the गूद of a shell-fish is the fish itself, the shell being called खुँदचा. Thus in the fable of 'the kite and the crow,' occurs the passage 'जैह ढोँका धरती पर खसल, टूक टूक भै गेल। चाओर कौचा ओकर गुदा खाए गेल। थोरवा काल मे चिलचिर नौचा उतरलि तं खुँदचा छाडि किच्चु नहि पौलक।' The cockle fell to the earth and was immediately smashed to pieces. Thereupon the crow ate up the inside. Shortly afterwards the kite came down, but could find nothing but the broken pieces of the shell.'

³ In modern Mth. मेल never means 'was,' but only 'became.'

⁴ खण्ड, 'a piece,' here is used as a sign of the plural.

⁵ पहाड़ is said by the Pandits to = पहाड़, 'a mountain.' It is necessary, however, to receive this interpretation with some caution, for the word is not used in modern Mth. in this sense nor is its derivation clear. Also खण्ड पहण्ड is used in modern Mth., to signify 'pieces,' the word पहण्ड being apparently only a reduplication of a खण्ड.

⁶ कड़, 'lit.' 'somewhere.'

⁷ बाजन is Bhojpuri plural of बाजा a musical instrument.

⁸ सीख commonly means 'modest,' 'polite,' in Mth.

⁹ Lit., 'so (there was an order) of making stands for them.'

¹⁰ I. e., Kamśá foolishly thought that he could provide for his own safety by doing so.

¹¹ Pers. شور.

¹² खुलि, lit. 'openly.' Used frequently idiomatically to mean 'very well.' The idea is that a man tied up cannot do anything well.

of its socket with his hand. With this tusk the Lord of Vraja then slew it. When Kuvalaya Piḍa fell like a mountain¹ on the earth, and Kāṁśa saw it, his pride fell down.² (15) Taking the excellent elephant's tusk as an excellent weapon in his hand, Hari went forward accompanied by Haladhara. Heavenly damsels became incarnate in Gokula. Though they had fortune and many relations, yet cared they nothing for them.³ Only gazing (on Kṛishṇa), made they known their love to him, and in their hearts desired⁴ only Kāṁśa's death. "If he lives" (said they), "all will lose their happiness, but if this scoundrel⁵ dies, it is well for all of us." With the city wives stood Devakī, her eyes, like clouds, filling with rain. (20) As she saw the face of her son her breasts filled, and milk which they could no longer contain⁶ gushed forth from them (in her affection). With Akrúra stood (his brother) Vasudeva (saying to himself), "at last I shall see the countenance of my child." Thrusting several⁷ people aside Kṛishṇa advanced and proclaimed thus in the assembly. "Chánura hath exceeding might, and I am tender: it is greatly unfair that I should wrestle⁸ with him." The people of the assembly heard this and were filled with shame, but out of fear of Kāṁśa no one spoke. (25) Then He who beareth the conch-shell in his hand, again spake, considering in his heart, but his words were lost (on the people). "To-day this unfair practice⁹ will cease for ever. I am not a common¹⁰ wrestler¹¹ of my house. I cannot bear this longer,¹² let him who comes, come now."¹³ Kṛishṇa slapped (his arms), and rose with a roar, and the people began to guess¹⁴ about (the chances of) victory and defeat. One foot he set (before him) straightened, (and the

¹ भौर् or भौँ is the high mound round a tank.

² ✓ झार, 'drop,' usually reserved for fruit dropping from a tree.

³ See note ¹ p. 12. Read as before अहिंगरत्ति.

⁴ An unusual meaning of ✓ मनाव.

⁵ मुड़हा is an abusive term. It means *lit.* 'one who has lost his head.' Hence 'a capless fellow,' used only in abuse.

⁶ *Lit.* 'The act of being contained did not take place.'

⁷ *Lit.* 'four.'

⁸ *Lit.* a wrestling (between) him and me is greatly unfair.'

⁹ परिक = आभ्यास.

¹⁰ A common use of प्रह्ल, 'such.'

¹¹ खेला, here 'one who sports,' 'a wrestler.'

¹² *Lit.*, 'as long as there is no time, so long do I bear it.'

¹³ आव is the usual Mth. form of the Hindi आव.

¹⁴ चटकर, 'a guess,' i. e., चटकर ये गेजाह, 'he walked by guess,' of a man going along on a dark night.

other) behind him, and twisting his left knee, he set it before him.¹ (30) With violent challenges he planted his hands, for greatly skilled in wrestling was the lord of Vraja. (Chánura), who had wrestled² much, came up, saying “Wait!³ Let⁴ me pound thee.” He rubbed earth on his great stout arms, (and appeared) in no way smaller than Kumbha-karṇa. He himself was deceitful and mighty, and his caste was very vile; so for a space there was a great boxing⁵ match. Putting their heads down close together,⁶ Kr̥ishṇa put forth his hand, and several times clasped him only round the neck. (35) Strong-armed (Kr̥ishṇa) pressed him down with one arm.⁷ Who was it that taught him that trick⁸ there? Adopting that trick Kr̥ishṇa warded him off, and knowing himself to be powerless⁹ (against Chánura after performing it), instantly¹⁰ released himself. So also when Kr̥ishṇa seized him Chánura in like manner reserved¹¹ (a counter trick). And seeing that, the hearts of good men became glad.¹² In this way,¹³ the wrestling lasted for a long time.¹⁴ And every now and then they would walk round¹⁵ each other, and clap their own hands (in defiance). At length in the arena¹⁶ Kr̥ishṇa gave up tricks to the *Nat*,¹⁷ and swooping on him, struck him

¹ I. e., knelt down on his left knee.

² सरौँ, see note to v. 1.

³ चरौँ, an interjection meaning “Wait!” The √ चड़ means ‘wait.’ चरौँ is probably Bhojpúri, and means *lit.* ‘Let me wait.’

⁴ करौँ, Bhojpúri, 1 sing. pres. conj.

⁵ मुष्टा in मुष्टासुष्टि is an oblique form. The compound means ‘a boxing on a boxing,’ ‘a mutual boxing,’ like मारा मारि in note,⁶ p. 17.

⁶ *Lit.*, ‘making their heads approach,’ a posture in wrestling.

⁷ एक हल्ली गोत, is the special name of a trick at wrestling, consisting in pressing down (√ गोत) the opponent with one arm.

⁸ दाओ, the technical term for a trick at wrestling. ओत = ओतघ, ‘then.’

⁹ An unusual meaning of असक्त.

¹⁰ बक दै ‘immediately.’ Cf. Mth. Chr. Sal. 19, बक दै उठल.

¹¹ √ जोगाव, = ‘preserve,’ = जुगाय; hence, ‘reserve.’ Read ओहो जोगाव.

¹² √ जुड़ा = H. √ जुरा. They were glad because they saw that the two were equal.

¹³ एं instr. governed by परि. It corresponds to the Vedic एन, ‘by this,’ which was lost in later Sanskrit, but has been preserved in Mth.

¹⁴ काल ‘time’ is here feminine.

¹⁵ भाऊति, ‘a circling,’ cf. चक भाऊर in Mth. Chr. Sal. 7.

¹⁶ रङ्गि, for रङ्गे, loc. of रङ्ग.

¹⁷ *Nats* are a tribe of gypsies who are famous for their wrestling powers. Hence the word is used for any great wrestler. The meaning is that Kr̥ishṇa left all such

instantaneously, and felled him to the ground. (40) Blood flowed in torrents from his mouth and nose, and the earth for a *bighá* round him became thereby a morass. Chánura the wrestler became crushed to pieces,¹ and died, what life can there be to him whom Hari hath touched in anger? Just as² Hari had done³ to Chánura, so also did Haladhara slay Muṣṭika. Toshala the wrestler, seeing this, became wroth, and rose clapping his hands as a mighty challenge. When he had slain Toshala Hari approached Kamśa, and (like) what bird of the air did he become (in that he was able to ascend the lofty stand)? (45) Upon the stand,⁴ in real verity,⁵ he hurled him down, and without letting him go dashed him down to the ground.⁶ He thrust on him an infinitesimal portion of his weight⁷ (in his character) of the universe, and Kamśa immediately⁸ gave up his breath. (Pretending) to think that Kamśa was annoyed in his heart (at the treatment he had received) Kṛishṇa seized him by the hair,⁹ and dragged him some distance. On seeing this Kamśa's brother, named Sudáman ran up challenging him, but, swooping down between them Haladhara seized him, and laughingly treated him in the same way.¹⁰ (50) When the five men had been killed, (although) other (demons present) were spared, the arena became as (horrible as) a burial-ground.

Then Kamśa's mother, wife, and younger brother's wife came up, and in piteous grief rolled¹¹ upon the ground. Into Hari's ears¹² came the cries of the dying,¹³ and even his eyes filled with tears. (He consoled

petty devices as tricks to Chánura, and forthwith killed him by sheer display of force.

¹ दृक् = चूँज्, 'ground to powder.'

² जे परि = जँ परि, cf. एँ परि in v. 38. Read परि दृरि, and not परिदृरि.

³ बनल् is here used for बनाश्चोल्.

⁴ सचहि is here the general obl. form of साँच.

⁵ Obl. of सचमच, 'real truth,' a reduplication of सच.

⁶ हेट = नौचा, 'below.' Cf. Bangálí हेट मुख, in my notes on the Rangpur dialect; see J. A. S. B., No. 3 for 1877, p. 199, l. 15.

⁷ भर = भार.

⁸ काँहि, 'immediately;' apparently the indecl. part. of a √ काँह, which I have not met elsewhere.

⁹ कच = केस.

¹⁰ ओहे परि is the correlative of एँ परि. There is no form ओँ corresponding to एँ.

¹¹ कत, 'how much,' hence 'exceedingly.'

¹² कोक, for कोख, = कोष.

¹³ मर खोक, a common expression for 'a person at the point of death.'

them), giving them advice and hope, and went about quietly and ashamed.¹ (Then Kṛishṇa said to Nanda) “No one knows what may happen. My father, do thou return now speedily before me (to Gokula). (55) While I am absent, watch, I pray thee, my mother (Yaśodā) that she waste not away.” With these words Hari gave him leave to go, and gave him ten million jewels out of Kamṣa’s store². Going a little forward Hari and Rāma, made salutation to the feet of their father and mother (Vasudeva and Devakī), saying “For so long was it impossible to honour you, I pray ye to pardon my fault. It was difficult even to save my life, so that I might be preserved from Kamṣa’s (60) hand.” Vasudeva remembered the former portents³ (which had occurred at Kṛishṇa’s birth), and with Devakī fell at his feet. Understanding (who Kṛishṇa was) Vasudeva sang greatly of his virtues, and then Kṛishṇa again cast his illusion over him, (and caused him to again become ignorant of his supernatural origin). All the members of the house of Yadu who were there made to him fit salutation, and the tree of Vasudeva’s faith bore fruit, for the eternal Essence had (humbly) fallen at his feet. Then Kṛishṇa sent for Ugrasena and with modesty had his bonds cut, saying, “Let not the Yādavas feel grieved, although they are under Yayāti’s curse. The fourteen worlds move at his commands, whose servants I and Haladhara are.” He then waved chowries⁴ over the king’s throne, and set the umbrella of state over Ugrasena’s head.

The friend of the miserable, the Lord of the lordless, the one giver of happiness, the holy lord of Vraja, these names are all called Kṛishṇa’s sport, and may holy Rāma put difficulties far off. Saith Man’bodh, I have told the tale of Kamṣa’s slaughter. What happened afterwards, that remains to be said.

END OF BOOK IX.

BOOK X.

There have arrived⁵ the wives of Kamṣa, the daughters of Jarāsandha. In many ways they display their state of widowhood coming

¹ हरिहि is here the instrumental used as Nom. before the past tense of a transitive verb. सच्च, see note ¹ p. 24. अपर्तिभ (Skr. अप्रतिभा), ‘without brilliancy,’ hence, ‘ashamed.’

² Lit. ‘kept by Kamṣa.’

³ Lit., ‘qualities.’

⁴ चौर दराप्त, is the usual phrase for waving a fly-flapper.

⁵ अस्ति is the Skr. ‘there is,’ परापति is fem. of परापत = प्राप्त, used in Mth., to mean ‘arrived.’

running to their father's palace. In piteous plight, how much had they to tell ! and hearing their story he could no longer contain himself. (Said the widows), "The son of Nanda hath made me a widow.¹ A thing which ought not to have been possible by the strength of any one.² (5) The moon may fall (from the sky), the earth may dry up, Mount Meru itself may desert its site, and go elsewhere. All this may rather be done, yea, can³ be done, but not that a gowálá, a (common) stave-bearer, should kill a mighty warrior. We will not drink water, until we take (vengeance on) the enemy of our husband." Jarásandha comforted them, collected his camps and roughly counted⁴ their numbers. (From) Soráth, Bhoráth, Garh'pál, Anga, Banga, and Nepal ; from Betiá, Tirhut, and other countries, his majesty summoned all the kings. They could not be contained in all his forts, there was no room even in the whole land of Magadh.⁵ The army waxed in size for ten or twenty days, and then all issued in the direction of Mathurá. The sight of the sun was obscured by the dust, and it is lucky that the back⁶ of the mundane tortoise did not break in (with the weight). There was not a drop of water or (a grain of) food to be found in the moon or on the earth, The ocean itself took refuge in (the hell called) Tala.

(15) At eventime there rose a hubbub from the army, on hearing which His Majesty got a headache⁷. So then old and reverend ushers, with wands in their hands went about calling in all directions, 'silence' 'silence.' The camp stopped, and surrounded the fort (of Mathurá) as a falcon swoops upon a quail. To Hari the gate-keeper said respectfully⁸ "there is a sound of drums near⁹ the city. Who can tell the size of the army ? It is as if the whole universe were densely collected¹⁰ together." (20) When they saw this their faces became

¹ Lit., 'taken the vermillion from my hair,'—a sign of widowhood.

² Lit., 'which one would not think (proper) for the being done by the strength of any one.' होमण् is obl. form of the verb. noun of √ हो, 'be.' The म is an euphonic addition as in देसै, लेसै, see Mth. *Gr. §. 189, 3, add. ... बूत् = 'strength,' 'power.'

³ होमण् पारब, 'to be able to be done.'

⁴ See note to 9, 28.

⁵ Jarásandha's kingdom.

⁶ The pandits translate अस्त्र, by 'back,' but they are doubtful as to the exact meaning of the word.

⁷ Lit., 'pain in his mind.'

⁸ अरज = Ar. عرض,

⁹ गोरा, 'a camel-drum.'

¹⁰ Cf. coll. Mth., सेष उमड़ि आप्ल, 'the clouds are dense.'

dry,¹ and in their mouths the lips² of the Yádavas were parched. Only one was joyful, the holy Lord of Vraja, (as he thought) "To-day will I raise the burden of the earth." When the others considered that Hari was joyful in his heart, all knew certainly that there would be victory. Every one took up his weapons, and the Yádavas all became ready, and assembled. Ugrasena, Uddhava, Akrúra, and Varmásura whose deeds were famous in the world. (25) Akrúra became an extremely excellent hero, imposing in his chariot, he shone like Arjuna. All began to talk of the battle, and in union with their bodies, their heroism awoke. Dáruka³ brought and equipped the great chariot, and each side began to play its drums. Hari went outside with all the chariots, as the Bráhmaṇas all blessed them. With a laugh Haladhara advanced and took the betel.⁴ In the battle-field, who ever was such as he. (30) "To my knowledge, this (Jarásandha) was exceeding wicked, let us consider how to deal with him."⁵ (Jarásandha) who had done many evil deeds joined in battle with him who was devoted to wine,⁶ and Haláyudha went in front of the excellent battle. Equal with equal began the fight, in order that nothing might be done contrary to fair play.⁷ Jarásandha joined combat with Haladhara, for who else could stand before him. The king took his club, and fought with it, while Haladhara raised his pestle. (35) Knowing that success would be fruitless, an oracle proclaimed from the sky, "Come now, spare him, spare him Haladhara. I have arranged a method of killing him." The king⁸ hearing this portent began to run and this favourable oracle became unfavourable to him. Leaving the battle-field the king fled,⁹ and Haladhara threw aside his pestle. The victory was given to the strong, and defeat

¹ बफद्र is a kind of ring-worm, which, when it drops, leaves a dry place behind, at the place which it had attacked. The translation is, literally, 'the ring-worm dropped from the faces of all,' that is to say, 'the faces of all became dry with fear.'

² फूटरौ is 'parching' or 'cracking of the lips.'

³ Krishna's charioteer.

⁴ गै, see note to ¹, p. 13. When a forlorn hope is wanted, those who volunteer, signify their willingness by stepping forward, out of the ranks, and picking up a betel roll deposited for the purpose. Cf. Chand, Revátata 16.

⁵ Lit., 'how it will be done.'

⁶ This half line is very difficult. The above is the best meaning I can make out of it, but it is not much. It appears to be literally, 'he, having done bad qualities, joined with him who had the quality of wine.' Haladhara was by tradition a great drinker as well as a great hero.

⁷ Lit., 'virtue.'

⁸ Lit., 'the enjoyer of the earth.'

⁹ √ परा = 'run away,' cf. Bangáli पलाइने.

to the wicked, and all the men of Anga, Banga and Tailanga were scattered. (40) On that day Hari showed unlimited prowess¹ like a hundred Arjunas and two hundred Bhimas, and the enemy fought as much as it desired with him, as a moth leaps and falls into a fire. It cannot even be counted how many men Hari slew, in order to raise the burden of the earth. Some of the generals fled towards their home, and those who remained behind were killed. The Yádavas remained thick as clouds in the month of Bhádö, and none of them were scattered having Hari for their support.² (45) They showered arrows like a rain (so heavy) that the enemy thought that creation was coming to an end (in a flood). Every king, who joined combat with the Yádavas, immediately found himself close to the gates of death.³ So the army returned, and the portion which was left behind was washed away in a stream of blood,⁴ in which the floating shields were like the tortoises, and the turbans, snakes. Krishna let a few of them escape, so that he might grant (the world) a benefit, as he would again (be able to) collect (and carry away) the burden of the earth. (50) Those who had been⁵ so stout (and valiant) and now so small, did not, out of shame, return to their fortress. The brave enemies⁶ of the earth again collected, and again shamelessly arrived (against Mathurá). For their reward they all got arrows (sharp as) scorpions, and again they returned to the place whence they had ridden. Again they began to fight, and again were beaten, nor did there remain to them a comrade, or joy, or love. Again they mounted and came, and again were defeated, and thus the war was repeated fifteen times.

(55) Saith Man'bodh, "The Lord of Magadha returned, and the troops who came with him all died."

END OF BOOK X.

¹ Lit., 'made an unlimited battle.'

² आश्व, 'a support.'

³ धरम = धम.

⁴ लिधुर विधुर, 'blood and the like.'

⁵ अद्वलाह, old form of द्वलाह. Cf. the old Bangali form आदिलाम for द्विलाम.

⁶ Lit., 'death.'

PART III.

Index to Man'bodh's Haribans.

INTRODUCTION.

The form of the index explains itself. The only point to be made clear is the alphabetical order, which differs somewhat from that hitherto in use. Neither the anunásika nor the distinction into short and long vowels is allowed to affect the order of words. Or, to put the matter another way: each of the sets आ, अँ, आ, अँ — द्, द्, द्, द् — उ, उँ, ऊ, ऊँ, &c., so far as alphabetical order is concerned constitutes one letter only. Accordingly, I first give all words containing the sound *a*, irrespective of that sound being short, long, or nasalized, and simply arrange them according to their consonants; next come all words containing the sound *i*, similarly arranged; next, in similar order, those containing the sound *u*, and so forth.

This principle of disregarding quantity and nasalization secures a distinct and important practical (as well as scientific) advantage, which could not be obtained by any other arrangement; for it results in bringing into more or less close juxtaposition pairs, or sets, of words of identical origin and meaning: as आँगन्, and अँगना, 'a courtyard.' √ सूत 'sleep', and √ सुताव, 'cause to sleep', √ मर 'die', and √ मार, 'kill'. The advantage gained from this is obvious, when we consider that Bihári roots containing a long vowel, shorten that vowel whenever it falls in the antepenultimate and is followed by a consonant, and that hence in the case of such roots many forms will be found occurring derived from the same root, and only differing in the quantity of the antepenultimate vowel.

This system of alphabetical arrangement for Gaudian languages is put forward tentatively, and criticism on its practical and scientific advantages and disadvantages is solicited.

॥ आ ॥ ॥ आ ॥

✓ आ, pres. 3 sg. आप्त, II, 41 : आव, V, 42 : आओ, II, 46 : 3 pl. आबधि, X, 54 : imperat. 2 pl. आबह, VI, 32 : 3 sg. आबो, IX, 27 : fut. 1 sg. आबोब, 1, 32 : VII, 16, 50 : VIII, 23 : 3 sg. आबोत, VIII, 43 : past. 1 sg. आप्तलङ्ग, I, 17 : 3 sg. आप्तल, IV, 25, 40 : V, 5, 6,	14 : VI, 7, 24 : VIII, 36 : IX, 10, 31, 52 : X, 9, 23 : fem. आप्तलि, V, 45 : VI, 2 : IX, 51 : 3 pl. ऐलाह, II, 25 : ऐलाह, II, 2 : VII, 46 : X, 55 : past part. आप्तल, X, 19 : periphrast. pres. 3 sg. अबद्धि, IX, 27 : verb. nouns obl. आबध, VIII, 46 : instr. sg. अप्तलहि,
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VIII, 35: indecl. part. आष्, I, 35: V, 2: IX, 55: X, 36, 51: (*cf.* ✓ आन) आनि, II, 5, 16, 49: V, 48: VIII, 45.
 आओर, fem. आउरि, VII, 55: see और.
 अकाष्, III, 10.
 अकट्, II, 59.
 अकर्ड़, VIII, 38: IX, 21: अकर्ड़, VI, 26: VII, 18, 27, 37: VIII, 7, 36: अकर्ड, VI, 43: X, 24, 25: gen. अकर्डक्, VI, 49: VIII, 35: अकर्ड़, VII, 17.
 अकलेस, VIII, 32.
 अकास्, I, 36: gen. अकासक्, II, 5: X, 35.
 आकुल, fem. आकुलि, II, 56.
✓ अकुला, past 3 sg. अकुलाफ्ला, IV, 40.
 अखाद्, IX, 1.
 अंखि, IV, 23, 40: V, 45: VI, 8, 11: VII, 23, 51: IX, 52.
 आगत्, IV, 49, 53: VII, 5: fem. आगति, I, 18.
 अंगन्, III, 15: V, 11, 31: VI, 16: obl. अंगना, II, 7, 45: VII, 43: अगनक्, III, 2.
 अंगना, see अंगन्.
 अगम्, I, 3.
 आगमन्, gen. sg. आगमनक्, VIII, 39.
 आगर, IX, 7.
 आगर, VIII, 29: आगर, II, 35.
 आगल्ह, fem. आगलहि, II, 30.
 आगि, III, 6: IV, 21: V, 32: X, 41.
 अगिकार, VI, 43:
✓ अंगिर, indecl. part. अंगिरि, VI, 41.
 आगिल्, obl. adj. अगिलहि, IV, 7.
 आग्, I, 9, 12, 39: VI, 42: VII, 6, 8: VIII, 7: IX, 15, 22, 57: X, 31, 33: obl. आगं, IX, 29: (?) loc. आगै, IV, 1.
✓ अगुच्चा, indecl. part. अगुच्चाष्, IX, 54.
 आगे, II, 62.
✓ आगोर, indecl. part. अगोरि, III, 16.
 अधिम्, IX, 70.
 अधात्, III, 12.
 अझम्, VII, 28, 29.
 आझ्, V, 32: X, 9, 39.
 अचल्, V, 28, 46: VIII, 6.
✓ अझ्, pres. 1 pl. द्विज्, IX, 66: 2 pl. द्विज्, V, 22: 3 sg. अजि, I, 2, 3, 15, 37: IV, 19, 49: V, 18: VI, 34, 35, 45: VII, 38, 39: X, 19: अझ्, VIII, 18: 3 pl. द्विधि, IV, 35, 59: VII, 32, 51: past 3 sg. जल्, II, 53: IV, 57: VI, 6, 48: VII, 5, 60: VIII, 16, 17: IX, 58, 59, 62: X, 11, 30: fem. द्विलि, VII, 33: 3 pl. अद्विलह्, X, 50.
 आज्, I, 17: III, 14: IV, 22, 59: VI, 30: VIII, 18: IX, 26: X, 21: gen. (with emph. हि or? obl.) अजुकहि, VIII, 40.
 अजगत्, II, 62: IV, 27: V, 56: VIII, 2.
 अजज्, VIII, 31.
 अजल्, III, 19.
 अजुलि, I, 10.
✓ अट्, past 3 sg. अटल्, IV, 17: IX, 20: X, 11.
✓ अटक्, past 3 sg. अटकल्, VIII, 34, 36: X, 17: past part. (forming passive) अटकल्, VIII, 1.
 अटकाओ, VI, 40.
 अटकर्, IX, 28: X, 8.
 आठम्, I, 32: II, 4: V, 53.

आड़, IX, 36.
 ✓ आड़रा, indecl. part. आड़राफ़, II, 52.
 आड़रा, IV, 39.
 आति, II, 7 : IV, 40, 50 : V, 44 : VII, 56 : VIII, 25, 32 : IX, 5, 23, 33, 50 : X, 25.
 आतिसौ, VII, 22.
 आथाह, I, 3.
 आदर, VII, 29.
 आदल, II, 27.
 आदि, V, 45 : VI, 26 : VIII, 44 : IX, 11.
 आद्यम, II, 22.
 आध, VI, 31 : VII, 11 : VIII, 41.
 आधिक, VIII, 15 : IX, 31.
 आधलाह, fem. आधलाहि, VII, 48 : VIII, 25.
 ✓ आन, pres. conj. 3 sg. आन, VI, 39 : imperat. 2 pl. आनह, I, 28 : indecl. part. (*cf.* ✓ आ) आचि, III, 3.
 आन, IX, 50 : X, 29, 33.
 आनङ्ग, X, 53.
 आनतफ़, X, 5.
 आनतहि, II, 37.
 आनाथ, gen. आनाथक, I, 18 : II, 20 : IX, 68.
 आनन, III, 20.
 आनेंद, II, 41 : V, 23 : VII, 20.
 आनस, V, 37.
 ✓ आनाब, indecl. part. आनाफ़, IX, 64.
 आनुचर, II, 35 : IV, 18 : VI, 22 : IX, 66 : fem. आनुचरि, II, 30.
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✓ धर, pres. sg. धरिच्च, I, 5 : 3 pl. धरयि, IX, 37 : conj. pres. 3 pl.

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✓ पट, indecl. part. पाटि, V, 39 : VII, 10.

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✓ पर, पड़, pres. 3 sg. परित्र, IV, 38 : पर, II, 6 : pl. परथि, X, 5 : imperat. 3 sg. परते, past 3 sg. पड़ल, X, 41 : परल, II, 22 : IX, 14, 63 : X, 20 : pl. परलाह, VIII, 22 : परलच्छन्ह, VII, 27 : indecl. part. परि, IX, 60.

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✓ रह, pres. 1 pl. रहिच्छ, II, 61 : IV, 54 : VII, 26 : 3 sg. रह, IV, 18 : V, 39 : VII, 53 : VIII, 42 : IX, 32 : रहुङ्ग, III, 10 : VI, 21 : X, 3 : pres. conj. 3 sg. रह, II, 33 : imperat. 2 pl. रह, V, 48 : fut. 1 sg. रहव, VII, 44, 50 : past. 3 sg. रहल, I, 8, 39 : II, 20 : V, 27, 52 : VI, 9, 41 : VII, 30 : VIII, 27 : IX, 70 : X, 43, 47, 53 : रहलै, X, 11 : रहलै, IV, 31 : fem. रहलि, II, 48 : m. pl. रहलाह, V, 49 : imperat. 3 sg. रहुङ्ग, VII, 42 : fut. 3 sg. रहत, I, 34 : pres. part. रहत, IX, 18.

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✓ रिङ्ग, indecl. part. रिंग, III, 8.
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✓ रेक, adv. part. रेकितहि, V, 6.
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✓ रोख, past 3 sg. रोखल, IX, 43 : रोदन, I, 34.

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✓ ला, past 3 sg. fem. लाप्तिलि, VI, 2 : 3 pl. लैलाह, V, 11 : लैलाह, X, 27 : indecl. part. लाष, II, 32 : V, 60 : (for) X, 42.
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✓ लड़, past 3 sg. लड़ल, X, 41.
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✓ लिख, past part. लिखल, II, 11 : IV, 33 : see ✓ लेख.
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✓ लूट, pres. 3 sg. लूट, V, 61 : fut. 1 sg.
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✓ लेख, fut. 3 sg. लेखत, IV, 55 : IX, 10 : gen. लेकक, IX, 52.
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✓ सभा, indecl. part. सभाष्ट, II, 41.

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✓ सभुक्त, indecl. part. सभुक्ति, IX, 47.

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✓ सभ्वार, fut. 2 pl. सभ्वारव, II, 32.

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✓ सर, indecl. part. सर कै, II, 50.

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✓ सराह, pres. 3 sg. सराहिच्च, VIII,
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✓ सह, pres. 1 sg. सहिच्च, IV, 54:
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✓ सौख, pres. 3 sg. सिख, IV, 12:
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✓ सिखाव, past 3 sg. सिखौलक, IX,
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 ✓ सुखा, pres. 3 pl. सुखायि, X, 5.
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 ✓ सूत, past 3 sg. सुतल, II, 15:
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Errata to Man'bodh's Haribans.

TEXT.

INTRODUCTION.

p. 130, l. 8 from bottom, read बन्धलन्धि.

TEXT.

I, 30, read सङ्करस्तित.	III, 2, „ चाँगनज्जं सौँ बढ़राथि.
II, 7, „ चाँगना.	7, „ टाँग.
10, „ सन्सुष्ट.	15, „ चाँगन.
22, for सब, read सभ.	IV, 4, „ होइच्छि.
45, read चाँगना.	15, „ अचिगरलि.
III, 2, „ चाँगनज्जं सौँ बढ़राथि.	17, „ मन झनकहि.

21, read सिखा.	V, 11, „ चाँगन.
25, „ घेरि लेलक.	31, „ चाँगन.
39, „ करउक.	55, „ जोहन देव.
VI, 2, „ सङ्क फूल काँ	7, „ सतबितहि.
3, „ भण्ड.	8, „ मुँदले.
5, „ मरडल.	

VI, 11, <i>read</i>	मुँदि.
26, „	विरतांत.
41, „	चँगिरि.
43, „	चँगिकार.
45, „	चबतरब.
VII, 15, „	देवक.
30, „	चबसेख न.
36, „	भुसा.
43, „	चंगना.
VIII, 16, „	मंगलन्धि.
26, „	भेल.
34, <i>for क</i> (in some copies)	
	<i>read</i> कै.
41, <i>read</i>	देस.
44, „	विरितांत.

46, <i>read</i>	चबहरब.
IX, 16, „	चहिगरलि.
28, „	हारि जीति.
37, „	चोहो जोगाब.
39, „	सङ्कि.
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65, „	चनुताप.
67, „	सिंधासन.
X, „	दू बर होआ होमण.
12, „	मधुरा.
17, „	बटेरि.
48, „	छाल, भासल.
49, „	बठोरताह.

TRANSLATION.

p. 2, note ¹, l. 7, *for* गोता, *read* गोट.

p. 30, note ², add, see X, 20.

p. 35, note ¹, add, see note ², p. 30.

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p. 38, after art. ✓ अकुला, add as a new art. आक्रित, VII, 24.

ib. art. ✓ अट, omit the entry IX, 20: , and add, verb.
noun अटल, IX, 20.

p. 39, art. ✓ चबतर, after VI, 45, add, 46.

p. 43, col. 2, l. 25, after IV, add 43.,

p. 50, art. जीति, *for* 29, *read* 28.

p. 68, col. 2, l. 21, *for* 63, *read* 62.

*Twenty-one Vaishnava Hymns.—Edited and translated by
G. A. GRIERSON, C. S.*

All the following hymns are in the Maithili dialect of the Bihári language. Mithilá boasts of a long series of vernacular authors commencing with the famous Bidyápati who flourished at the end of the 14th century, and ending with many living poets like Bhánunáth and Harkhnáth.

I have endeavoured to make the present short selection as representative as possible, and have therefore given samples of the poetry of fourteen different writers. Of most of these poets little is known even by tradition. Jayadeb must be one of the oldest, for according to the hymn herein quoted, he sang before king Sib Singh, who was Bidyápati's patron. Concerning the patrons of the other poets, except those of Bhánunáth and Harkhnáth no information is available. Maheśwara Singh, mentioned by the former was the father of the present Maháráj Báládúr of Darbhanga, and Harkhnáth addresses the present Maháráj himself.

On another occasion I may perhaps have time to arrange the materials which I have accumulated regarding the ancient kings of Mithilá. The present article can only be taken as showing that poems by several writers of very varying dates, who were natives of that country, are still extant.

These poems partake of the usual character of Vaishnava hymns concerning which I have treated at some length in the Introduction to Bidyápati's poems in my Maithil Chrestomathy.* Suffice it here to say that the relationship of God to the soul is always exhibited as that of a lover to his beloved. The lover is represented by Kṛishṇa, and the beloved by Rádhá or some other Gopí of Vraja. Kṛishṇa, it need hardly be mentioned, appears under various aliases, such as Murári, Hari or Yadupati.

I.

UMÁPATI.

In the following hymn, God is shown as entreating the soul to abandon itself to him.

अरुन पुरुष दिसि, बहूलि सगर निसि, गगन मगन भल चन्दा ।
सुनि गेलि कुमुदिनि, तइको ताहर, धनि, मूल शुख अरविन्दा ॥
कमल बदन, कुबजय दुङ्ग लोचन, अधर मधुरि निरमाने ।
सकल सरीर कुसम तुच्छ सिरजल, किञ्च तुच्छ क्रिदय पखाने ॥

* J. A. S. B., Extra Number, Part I for 1880.

असकति कर कङ्गन नहिँ परिहसि, क्रिद्य हार भेल भारे।
 गिरि सम गरुच मान नहिँ सुचसि, अपरुब तुच्च व्यवहारे॥
 अबगुन परिहरि हरखि हैर, धनि, मानक अवधि विहाने।
 सुमति उमापति सकल निपति पति हिन्दू पति रस जाने॥१॥

Translation 1.

1. The dawn hath appeared in the east, the whole night hath flowed away, the moon hath disappeared in the sky. The waterlily* hath closed, and yet, O Lady, thy lotus face is unopened.
2. Thy countenance is like unto the lotus, and thine eyes the dark-blue lily. Thy lip resembleth the carnation.† Thy whole body hath been created of flowers. Why, then, is thy heart of stone?
3. Because thou faintest, thou wearest not the bracelet on thine arm; and (thou complainest that) that the necklace o'er thy heart is too heavy. Yet the burden of scorn which is weighty as a mountain thou throwest not off. Strange are thy ways.
4. Give up thy waywardness, and gaze upon me joyfully, O Lady. Let the sunrise be the end of thy scorn. Saith the wise Umápati, The king of kings, the Lord of the Hindús, knoweth every sentiment.

II.

Subject—the same as the preceding.

मानिनि मानह जौँ भोर दोसे । सान्ति करिच्च, बरु न करिच्च रोसे ॥
 भैँहू कमान विलोकन बाने । बेधह विधु सुखि कय समधाने ॥
 पीन पयोधर गिरि बर साथी । बाड़ फास, धनि, धरु भोहि बांधी ॥
 की परिनति भय परसनि होही । भूखन चरन कमल देह मोही ॥
 सुमति उमापति भन परमाने । जग माता हिन्दू पति जाने ॥२॥

Translation 2.

1. O proud one, if thou art angry at my fault, be appeased, and show not wrath.
2. Thy brow is a bow, and thy glances arrows. String thy bow and strike me, O moon-faced one.
3. Consider thy firm bosom as a great mountain,‡ and bind me to it, Lady, with thine arms for bonds.

* The waterlily is supposed only to open its flowers by night, and the lotus by day.

† The *Madhuri* is a flower of a deep carmine colour,—*Pentapetes phoenicia*.

‡ Cf. Bid. 53, 5, 6.

4. With what act of submission wilt thou be pleased? Place thy lotus feet upon my body (and they will be but) an ornament to me (and not a penance).

5. The wise Umápati saith a true saying. The Lord of the Hindús knoweth the mother of the universe.

III.

Here, the distress of the soul imagining itself to be deserted by God is allegorically depicted.

सखि है मन जनु करिय मलाने ।
 अपन करम फल हम उपभोगब, तोहे॑ किय तजह पराने ॥
 हरि सं प्रेम आस करि लाओलि, पाओलि परिभव ठामे ।
 जलधर क्षाहरि तर हम सुतलङ्क, आतप भेल परिनामे ॥
 कबड्ड नेह नहिं पुनु परगासब, केबल फल अपमाने ॥
 बेरि सहस दस अमिय भिँजाविच्य, कोमल छो न पखाने ॥
 पुरुब पिरिति रिति झनि जौँ विसरल, रति झ न झनकर देसे ॥
 कतन जतन धरि जौँ प्रतिपालय, साय न मानय पोसे ॥
 सुमति उमापति हरि हौँप्रत परसन, मान हौँप्रत अबसाने ।
 सकल चिपति पति हिन्दू पति जिउ, पठ महिखी विरमाने ॥ ३ ॥

Translation 3.

1. O friend, be not unhappy. I shall but enjoy the fruit of my own fate. Wherefore dost thou give up thy life (in sorrow for me)?

2. Hopefully did I bring my love to Hari, and there I obtained but disappointment. I slept beneath the shade of a cloud, (but it passed away and) in the end the burning (rays of the sun fell upon me).

3. Never again will I reveal my love, for its only fruit is slighting. If thou moisten a stone ten thousand times with ambrosia, never couldst thou soften it.

4. If he have forgotten the manner of his former love, the fault is not his in the least* (but that of his inborn nature). Even as if thou wert to cherish a snake with many efforts, still it would not remember thy tender care.

5. The wise Umápati saith, Hari will be appeased, and (the sun of) his pride will set. May the king of all kings, the Lord of the Hindús live, and with him the queen† in whom his heart delights.

* रति झ 'not even a *rati*' or 'small weight.'

† पठ महिखी is the principal queen who sits on the throne with her husband and was proclaimed queen at the time that he was proclaimed king.

IV.

NANDÍPATI.

Subject,—the same as the preceding.

माधब छहन दिवस भेल सोरा ।
 अपन करम पल हम उपभोगब, ताहि दोस कोंन तोरा ॥
 जाहि नगर चानन नहिं चीन्यथि, अङ्गड़ आदर कै रोपे ।
 बिनु गुन बुझें जनिक अनादर, उचित न ता पर कोपे ॥
 सगन पुख निरगुन नीनज जौँ, जीवन जड़ के देला ।
 जौँ करमी पुल सबज्ज सराहिष्ट, तैँ कि कसल गुन गेला ॥
 थल गुन आन ठाम परगासल, तैँ की तनिक अभेला ।
 गिरि दरि ताहि तिमिर रङ्ग ता पर, रवि महिमा हिन भेला ॥
 जनिक सरस मन ताहि कहिष्ट गुन, पसु सिसु अबुध न बूझे ।
 नन्दीयति भन तैँ देखु दरपन, आन्हर काँ की दूझे ॥ ४ ॥

Translation 4.

1. O Mádhav, such is the day which hath come to me. I shall but enjoy the fruit of mine own fate, and what fault is that of thine?
2. In the city where the sandal tree is not known, there they plant the castor tree with honour. He who sheweth dishonour through not understanding qualities, on him anger is unseemly.
3. If he who is void of qualities blamed the man who possesses good ones, and showed favour* to a fool,—If all men praise the *kar'mi*,† are the virtues of the lotus less on that account?
4. If one's fixed qualities were displayed (not in his presence, but) elsewhere, was he therefore heedless (for not perceiving them). If a man remain in the darkness of a mountain cleft, is the might of the sun diminished thereby?
5. Describe qualities to one who hath an intelligent mind ; beasts, children and the ignorant cannot appreciate them. Saith Nandipati, if a blind man look in a mirror, what doth he see ?

V.

The following song refers to the famous lesson which Krishṇa gave to the Gopis that they must come to God naked and not ashamed, and must give themselves to him unreservedly.

अन्वर ध्रुव उतारी । से लप्त कदम तरु चढ़ल मुरारी ॥
 अमरन श्रक बरु लैहे । हरि परिधान बसन मौर दैहे ॥

* Lit. 'gave livelihood.'

† A small white creeper that grows in marshes.

सबहि सखी पट पाऊ। हमर हि किञ्च प्रतिखन विलमाऊ ॥
 हम झ बुभिञ्च तोर भावे। से मन बासि करिञ्च हरि आवे ॥
 मौर सुख अबहकि आगी। तोहँ करह हरि ततवय लागी ॥
 नन्दीपति कवि गावे। नन्द तनय रसमय बुझ भावे ॥ ५ ॥

Translation 5.

1. They took off their garments, and laid them (on the shore,) and Murári climbed with them into the *kadamb* tree.
2. 'Take an ornament from me, but, O Hari, give me my wearing apparel.
3. 'All my companions have got their garments. Why dost thou delay me only so long ?
4. 'I know thine object. O Hari, do now what is in thy heart.
5. 'To my face comes fire. O Hari, thou art doing this to make me angry with thee.'
6. The poet Nandípati sings ; Hari the son of Nanda knoweth a nature full of sentiment.

VI.

In the following hymn the first occasion on which a soul gives itself unreservedly up to God, and its misgivings, are described under the similitude of a bridal night. The bridegroom represents the deity, and the bride the soul.

भाड़ण* चाह चिकुर भर, सजनी, सहजहि दूर देह ।
 प्रथमहि पञ्च सं समागम, सजनी, उपजल अधिक सनेह ॥
 इर सं सूतलि बिसुखि भण, सजनी, विरल बसन मुख भाँपि ।
 अभिनव केलिक नामहि, सजनी, नहिँ नहिँ कछ उठि काँपि ॥
 नूपर काढ़ि नड़ाओल, सजनी, हरल बसन अब सेखि ।
 भाब भरल नब नागर, सजनी, अति उनमत भेल देखि ॥
 नयन नोर भरि बाजलि, सजनी, भेल सपथक निरबाह ।
 नागर न बूझ नारि दुख, सजनी, केबल निष्ठ सुख चाह ॥
 नन्दीपति कवि गाओल, सजनी, यैह उचित उहि ठाम ।
 साहस तह पुनु लङ्घ थिक, सजनी, सुखद होँगत परिनाम ॥ ६ ॥

Translation 6.

1. The weight of my tresses, O friend, is on the point of breaking my naturally slim body. When I first met my husband, a great love sprang up within my heart.

* भाड़ण is an optional way of writing भाँगण.

2. I slept far from him and turned my face away, concealing it under my scanty raiment, and when I heard the mere name of young dalliance, I rose trembling and said, ‘No, No.’

3. He took off my anklets and cast them aside, and removed all my garments. The young bridegroom’s love increased, and I saw him very frantic.

4. Mine eyes filled with tears as I cried; ‘this is a fine fulfilment of thine oaths.’ But, O friend, a lover doth not understand a woman’s grief, he only seeketh his own pleasure.

5. The Poet Nandípati sang, this was proper at the time and place, but, with courage, the pangs are light, and the end will be full of pleasure.

VII.

In the following hymn, a Gopí complains to Yaśodá of the wantonness of the infant Kṛiṣṇa.

जसेमति मौर उपरागे । हरिक चरित मोहि बड़ मन्द लागे ॥
जाइत जमुना पथ आजे । बन सँ बाहर भेल जुबराजे ॥
आँचर धफ्लन्हि मेरा । काल्कु जनमल तोहर किसेरा ॥
तखनुक तसु व्यवहारे । आँब कि कहव हम अपन कपारे ॥
कोर सूतल तोर कान्हे । तेँ जनु बूझह हरि कथि नान्हे ॥
फ्रतय करथि तन पाने । ओतय कटैक्षयि तरुनक काने ॥
नन्दीपति कबि गाई । जननि जसेमति नहिँ पतिआई ॥ ७ ॥

Translation 7.

1. O Yaśodá, it is my calamity. Hari’s actions appear very wicked to me.

2. To-day as I was going to the river Yamuná, the prince appeared from the wood.

3. Thy darling who was born but yesterday, caught the hem of my garment.

4. What am I to say now about my fate, and of how he then conducted himself?

5. He sleepeth in thy lap, but do not therefore think that Hari is a baby.

6. Here he drinketh from the body, and there he is able to outwit* a full-grown man.

7. The poet Nandípati singeth. His mother Yaśodá did not believe her.

* कान काटव ‘to cut the ear,’ hence ‘to outwit.’

VIII.

In the next song, faith in God is shown as the one boat in which the troubled Sea of Existence can be crossed. A Gopí is represented as asking Kṛiṣṇa to ferry her across the Yamunā.

हरि हे अति आकुल मन मोरा । कतोक सहब दुख कौतुक तोरा ॥
प्रहि जमुना जल कतज्ज न थाहे । लङ्ग गिम हार पार भग्न जाहे ॥
चङ्ग दिस धन बुन्द बरिसङ्ग मेहा । अब कि करब सखि जिब झ सन्देहा ॥
माँझरि नाव टुट्ख करआरे । कोँन विधि उतरब ऊहो भव पारे ॥
सभ सखि मिलि बैसलि* हियां हारी । बिनु रे पुरुख पथ न चलिछ नारी ॥
नन्दीपति जल बीचि चपार । डगमग नैयां कर माँझहि धार ॥ ८ ॥

Translation 8.

1. O Hari, my mind is much distraught. How much anxiety, which is thy sport, am I to bear ?
2. The water of this Yamunā is nowhere fordable, take this necklace (as a fee) and pass over with me.
3. All round the clouds are raining heavy drops. What, O my companion, can I do ? There is doubt if even (I shall keep my) life.
4. The boat is full of holes, and the oars are broken. How shall I pass over this sea of existence ?
5. All my companions have sat down hopeless, for without a man† a woman dare not mount the path. Nandípati saith, the waves (appear) impassable, and in the midst of the stream the boat is moving to and fro.

IX.

MOD NARAYAN.

The following Hymn illustrates the utter abandonment of the soul to God and God's love for the individual soul, as illustrated by Kṛiṣṇa's love for Rádhá.

जमुना तीर कदम तर हे, प्रक अतरज देखी ।
तड़ित जलद जनु अबतर हे, प्रक रूप विसेखी ॥
राधा रूप मग्नि भैलि हे, कर धै हरि आनी ।
कतोक जलन कटु भाखिअ हे, नहिँ बैलाधि सयानी ॥
अनुपम लोचन खड़न हे, बाँकज्ज हरि देरी ।
बदन बसन अभिनव कै हे, मुसुकलि प्रक वेरी ॥

* Another reading is सबङ्ग सखि बैसलि.

† Or (allegorically) the Man of Ages.

काम कला गुन आगरि हे, बैसलि सुख पेरी ।
 रङ्ग समान फिरथि हरि हे, जनि रतनक ढेरी ॥
 थिर नहिँ रहत सुगुथ मन हे, जौबन जग साले ।
 आलींगन रस पसरल हे, पुलकित बनमाले ॥
 निपति प्रताप भन अवतर हे, नब तरु पचमाने ।
 मोद नराणन मन दण हे, सेचामे रस जाने ॥ ६ ॥

Translation 9.

1. On the bank of the Yamuná, at the foot of the Kadamba tree I saw a wondrous sight. It was as if the lightning and its cloud had become incarnate in one lovely form.

2. Rádhá (on seeing) his beauty became intoxicated with love as Hari took her hand and drew her to himself. Even cruel words spake he (to draw forth a reply from her), but the wise damsel answered not.

3. Her matchless eyes were like the *khanjan*,* and with them she glanced sidelong at Hari. She lowered the cloth across her face and gave one smile.

4. Wise in the arts of love she sat with her face turned aside, while Hari walketh round her, as a miser walketh round a heap of jewels.

5. A mind full of love will not remain steady. The (ardour of) youth woundeth every one in this world. The delights of embraces were spread out (before him), and Banmáli (Krishna) thrilled with affection.

6. King Pratáp Singh, otherwise known as Mod Naráyan† payeth heed and saith, Love hath become incarnate in young trees,‡ and Syám (Krishna) understandeth it.

X.

RAMÁPATI.

The following treats of the pangs experienced when the soul fancies itself deserted by God.

प्रथमहिँ, ओ रे, ससि सुखि परिजन मुख सुन ।
 ओ की, तुञ्च गुन अनुकून नेह उपज दुन ॥
 विधि बस, ओ रे, बदन इन्दु तुञ्च देखि धनि ।
 ओ की, भेलि जनि प्रेम पयोनिधि निगमनि ॥

* A bird, *Motacilla alba*.

† This is the traditional interpretation.

‡ *I. e.*, at the time of sprouting of leaves, as in the English Spring, love acquires greater power in the human breast.

• अकमित, ओ रे, कोकिल पञ्चम कल धुनि ।
 ओ की, सह सुनि पुन पुन मुख दुसह गुनि ॥
 तलपहँ, ओ रे, अति कोमल नजिनी दल ।
 ओ की, दिघ भल परम दगथ हैं अचनुपल ॥
 अबधिङ्गँ, ओ रे, न मिलत जदि निरदय हरि ।
 ओ की, हन भरि न जिउति आलि कोनड परि ॥
 सुन धर्नि, ओ रे, सुमति रमापति बुभ्नि कह ।
 ओ की, धिर रह पुरत मनोरथ हरि तह ॥१०॥

Translation 10.

1. At first, alas, the moon-faced one heard of thy virtues from her friends, and at every moment a twofold love for thee ariseth in her heart.
2. By chance, alas, the Lady saw thy moon face, and became as it were plunged* in a sea of love.
3. Of a sudden, alas, she heareth the song of the cuckoo† in the fifth scale, again and again the lovely one fainteth, as she findeth it unbearable.
4. Alas, the tender lotus leaf becometh‡ always quite burnt in a moment when laid upon her bed.
5. If, alas, Hari, thou art pitiless, and wilt not meet her at the appointed time, the maiden will not live by any means even for an instant.
6. Saith the wise Ramápati, hear, O Lady, be patient, and thy desires will be fulfilled by Hari.§

XI.

MAHIPATI.

In the following hymn, the state of uncertainty of a soul first convinced of its sin, is described under the illustration of a Gopí who desires to meet Krishna, and yet does not wish to leave her husband and relations.

* निगमनि is feminine of निगमन per metathesis for निमग्न

† The song of this bird is supposed to be an incentive to love.

‡ I. e., the lotus leaves were laid upon the bed to cool her body, but the heat of her anguish was so great that it burnt them up, तलपहँ is locative of तलप Skr. तल्प a ‘bed.’

§ तह is the sign of the instrumental case.

पचसर लण सर साज ना, कि कहब पज्ज नै समाज ना ॥
 हरि हरि करु कत बेरि ना, मुखभि खस्त्र पथ हैरि ना ॥
 आँफल जसुना जल बाढ़ि ना, भेलज्ज कदम तर ठाढ़ि ना ॥
 आँब कि करब सिर धूनि ना, कोकिल कल रब सूनि ना ॥
 कबि महिपति इहो भान ना, जगत बन्धु रस जान ना ॥ ११ ॥

Translation 11.

1. The five-arrowed god of love aimeth his arrow at me, what can I say to my husband and his company ?
2. Many times cried I 'Hari, Hari,' and fainting I fell down as I looked for his path.
3. The waters of the Yamuná have risen, and I am standing at the foot of the *kadamba* tree.
4. What can I do now by beating my head in anguish, as I hear the musical cry of the cuckoo.
5. The poet Mahipati saith the Friend of the world understandeth thy love.

XII.

JAYÁNAND.

In this song, the grief of a soul which fancies itself deserted by God is described.

चौदिस हरि पथ हैरि हैरि, नयन बहुष जल थार ।
 भवन न भाव दिवस निसि, करब कओन परकार ॥
 जनि हम तिलज्ज न आँतर, दुःख प्रान छल एक ।
 परदेस गँग निरदय भेल, कि कहब तनिक बिबेक ॥
 कुदिबस रहत कतेक दिन, के मोहि कहत बुझाए ।
 बिह बिपरीत भेल आब, के मोहि होँप्रत सहाए ॥
 करन जयानन्द गाओल, चित जनु करिच उदास ।
 धैरज सम तह बर थिक, आओत भमर आवास ॥ १२ ॥

Translation 12.

1. In all directions, I gaze, I gaze, upon the way for Hari, and there poureth from mine eyes a stream of tears. My home no longer pleaseth me night or day ; what am I to do ?
2. Between him and me there was not the difference of a grain of sesamum, our very breaths were one. Yet he went away pitilessly to a far country. What can I say of his wisdom ?

3. How many days will this ill day remain ? Who will tell me and explain ? O friend, the Creator hath become opposed to me. Who will be my help ?

4. Jayánand the Karan Kayasth sang, be not mournful in thy heart. Patience is best of all. The bee will come to its home.

XIII.

BHÁNUNÁTH.

In the following song the allegory is the same as in the last.

जदुपति बुभित्र विचारी । अभिनव बिश्व हेष्टाकुलि नारी ॥
 नलिन सदन नहिँ भावे । तनि पथ हैरश्व दिवस गमावे ॥
 कोच्छो चानन कर लेपे । कोच्छो कहण जनि रहल सँक्षेपे ॥
 कोन परि करति निवाहे । सित कर किरन सतत करु दाहे ॥
 तप जनि करण सकामे । निस दिन जपइत रह तसु नामे ॥
 भानुनाथ कवि भाने । इस बुझ महेश्वर सिङ्ग सुजाने ॥१३॥

Translation 13.

1. Learn and understand the ways of Yadupati (Krishna.) The Lady is distraught with the fresh separation.
2. A bed of lotuses pleaseth her not. Gazing at his path she passeth the day.
3. Some are anointing her body with (cooling) sandal paste and some say that there is but little life* in her.
4. To what can she have recourse ? Even the cool rays of the moon continually burn her.
5. She is as it were performing a penance with a fixed desire ; for night and day she utters but his name.
6. Saith the poet Bhánunáth, the wise Maheśwar Singh understands the sentiment.

XIV.

CHATURBHUJ.

An allegory explaining desire for communion of the soul with God.

नब तनु नब अनुशाग, माधव, नब परिचय रस जाग ॥
 अभिनव श्रक्ष्मी न भाख, माधव, दुःख मन गौरव राख ॥

* जनि here means 'life,' the Skr. जनी 'birth.'

दिन दिन दुःख तन छीन, माधव, कै जाँन बितत कत दीन ॥
 दुःख मन बसु श्वक काज, माधव, आँतर मे रुज लाज ॥
 क्रिदय धरिय जत गोइ, माधव, नयन बेकत तत होइ ॥
 चतुर चतुर्मुज भान, माधव, प्रेम न होअय पुरान ॥ १४ ॥

Translation 14.

Refrain. Ah Mádhav.

1. The forms of both are young, and so is their passion. The young recognition of love is awaking.
2. Neither of the young ones speaketh, for both have pride in their minds.
3. Daily the bodies of both are fading away. Who knoweth how many days must (thus) be passed.
4. Both minds dwell on one employment, but modesty stands between them.
5. The more she concealeth her love within her heart,—the more will it become manifested by her eyes.
6. Saith the skilful Chaturbhuj. Their love never groweth old.

XV.

SARAS RÁM.

The beauty of the soul. This hymn is apparently taken from some religious drama, and was sung on the entrance of Rádhá.

दैल परबेस परम सुकुमारि । हस्ति गमनि त्रिखभानु दुलारि ॥
 तनु अनुपम आनन सानन्द । दामिनि उपर उगल नब चन्द ॥
 नासा लखित नयन नहिं थीर । जनि तिल फुल अलि दुज दिस फोर ॥
 भाडि जाएत कुच भर परिनाम । तै जनि चिवलि गुन बान्हल काम ॥
 सरस राम भन राधा रूप । रस बुझ रसमय सुन्दर भूप ॥ १५ ॥

Translation 15.

1. The exceedingly tender one entered,—the beloved of Brikkhábhanu, with the elephant gait.
2. Her body is matchless and her face suffused with joy, like the new moon rising over the summer lightning.
3. By her nose her playful eyes remain not steady, as bees surround each side of the sesamum flower.

4. Her full bosom would assuredly break, if love had not tied it with the string of three fair folds below.

5. Saras Rám telleth of Rádhá's beauty, and king Sundar knoweth the sentiment.

XVI.

JAYADEB.

The soul is described as being on the point of abandoning itself to God.

सुन्दरि करिच्च तोरित अभिसारे ।
 अबहि उगत ससि तिमिर तेजत निसि, उसरत मदन पसारे ॥
 बदन काभिनि है बेकत न करिए, चौदिस होएत उजोरे ॥
 चानक भरम अमिच्च रस लालच, ऐठ कण जाएत चकोरे ॥
 अमिच्च बचन भरमज्ज जनु बाजह, सौरभ बूझत आने ॥
 पङ्कज लोभ भमर चल आओत, करत अधर मधु याने ॥
 तोहे रस काभिनि मधु के जाभिनि, गेल चाहिच्च निज गेहे ॥
 राजा सिव सिंह रूप नारायन, कवि अभिनव जयदेवे ॥ १६ ॥

Translation 16.

1. Fair one, haste to the love-meeting. Even now will the moon arise. Darkness will desert the night, and the means of obtaining* love be removed.

2. Lovely one, expose not thy face, or on all sides will there be a bright light. The Chakor† will take thy face for the risen moon, and covetous of thine ambrosia, will coaxingly (approach you, taste it) and go away.

3. Speak not inadvertently with thine ambrosial voice, or others will think it nectar. When the bee seeth thy face he will take it for an open waterlily, and will sip the honey of thy lower lip.

4. Thou art desirous of love and it is a night in the month of Chaitra.‡ (So haste) as thou desirest to return home. The new poet Jayadeb sang this before Rája Sib Singh Rúp Náráyan.

* पसार, literally, 'a shop.'

† The Greek partridge, *Perdix rufa*, said to be enamoured of the moon, and to exist on moonbeams, and the ambrosia contained in it.

‡ March-April. In this month people are supposed to be inclined to oversleep themselves. She is hence warned not to oversleep herself, or she will have to return after sunrise, and her absence will be observed.

XVII.

KES'AB.

In the following the distress of the soul on fancying itself deserted by God is described.

सुनह्व बचन सखि मन दण, दहुण चाहुण तनु आज ।
 परन परस तरसण जिब, मदन दहन सर साज ॥
 कोन परि उबरब हहरि हहरि, धैरज थरि धरि लाख ।
 क्षन क्षन मुरक्षि मुरक्षि खसु, सखि न जिउति सखि भाख ॥
 कि करब सुनि सुनि पिक रब, निक रब मोहि न सोहाण ।
 हहरि हहरि हहरि कण, निरदय आज झ न आण ॥
 सखि सैंज सिजह नलिनि दल, ते झँ तह होअ अबसान ।
 बन कुज्जकण घन सिखि गन, सुनि सुनि दह दुनु कान ॥
 धरम करम विकुड़ल मौर, पुरब कप्पल कत पाप ।
 धैरज धै रज्ज केसब, रस बुझ निपति प्रताप ॥ १७ ॥

Translation 17.

1. O friend, take heed unto my words, my body is about to be consumed to-day. My life longeth for the touch of air, as love setteth in array his fiery darts.

2. How can I, ah Hari, Hari, come out of my difficulties, even though I take patience ten thousand times. Every minute I faint, I faint and fall, 'thy friend,' saith thy friend, 'can live no longer.'

3. As I hear, as I hear the cry of the cuckoo, what am I to do? Its sweet sound no longer pleaseth me. Lamenting, lamenting I call on Hari, but the pitiless one hath not yet come.

4. O friend, thou art making a (cool) bed of lotuses for me, that from it I may be cured.* When I hear, when I hear the peacocks crying in the dense forest, both mine ears are consumed.

5. The fruit of my virtue and of my good deeds hath disappeared. In some former existence I must have committed many sins.† Saith Kesab, bear patience, king Pratap understandeth love.

* अबसान or औसान is often used to mean 'a cure.'

† Under the doctrine of transmigration sins committed in one life follow one with their consequences in a future life.

XVIII.

BHANJAN.

Subject, the same as the preceding.

ऋक्सरि कोन परि हृषि हृषि, तरब विरह नदि पारे ।
 कतज्ज न देखिअ जदु पर्ति, जनि बिनु जगत अन्धारे ॥
 के हित हमर जगति तल, जै कर एकर उपचारे ।
 कृन कृन तनु अवसन हौंअ, परल विरह दुख भारे ॥
 कि करब करय जाफ्रब दज्ज, कोन तह हौंफ्रत उधारे ।
 चान विरन तन तापण, आव न जिबन परकारे ॥
 न कर बिजन नलिनी दल, सखि न सिचह घनसारे ।
 मोरा लेखे तन बरिसफ्र, अविरल निधुम अँगारे ॥
 काहि कहब परिबेदन, हनण मदन दुरबारे ।
 विसरि बै सल मोहि जदु पर्ति, कि करब सगन बिचारे ॥
 कह कवि सेखर भञ्जन, लिखल मैटण के पारे ।
 विषद बिमब दुज्ज धिर नहिँ, अचिर मिलत गुन सारे ॥ १८ ॥

Translation 18.

1. O Hari, Hari, how can I pass over the river of separation alone. Nowhere do I see Krishṇa, without whom all the world is dark.

2. Who is there my friend upon this earth, on whose hand I can count in this? Every moment my body becometh prostrate, and falleth under the weight of the grief of separation.

3. What can I do? where can I go? From whence will come my salvation? The very rays of the moon scorch my body. Now I have no means by which to live.

4. Fan me not with lotus leaves, O friend, nor sprinkle me with camphor. To me (even these cooling applications) seem as if it were raining ceaseless (burning) smokeless coals upon my body.

5. To whom shall I tell my woes, for Love Invincible is slaying me. Krishṇa hath forgotten and deserted me. What can I do, hoping against hope?*

6. Saith Bhanjan, the chief of poets, Who can wipe out what hath been written in the book of fate? Misfortune and wealth are both fleeting. Before long the essence of all virtues will meet thee.

* Lit. What shall I do with calculating good omens (as to the future). सगुन विचारब means 'to calculate the future from omens.'

XIX.

The next hymn, by the same author, deals with the same subject.

पाञ्चोस निवार तुलाप्रब, सजनी, कि कहव पञ्ज नहँ आप्ला ॥
गगन गरज नब जलधर, सजनी, बन बन सिखि गन रब कर ॥
कोन सखि आब उपदेसह, सजनी, प्रहन विरह दुख के सह ॥
पिया सङ्ग रभसय कामिनि, सजनी, मैरां बैखे जुग सम जामिनि ॥
थैरज धरह कलाबति, सजनी, आउ मिलत मधुरा पति ॥
कबि भञ्जन प्रहो गाओल, सजनी, कमलिनि मधु कर पाओल ॥ १६ ॥

Translation 19.

1. The rainy season hath come near, my friend, what am I to say ? for my Lord hath not come.
2. The new clouds thunder in the sky, and the peacocks are crying in the forest.
3. What advice dost thou give me now, my friend ? Who can bear such pangs of separation ?
4. Other damsels have sported with their loved ones, but for me a single night appeareth an æon.
5. Fair one, be patient. Krishṇa, the lord of Mathurā will come and meet thee.
6. The poet Bhāñjan sang this, and the bee obtained the lotus.

XX.

CHAKRAPĀNI.

Subject,—the same as the preceding.

प्रेम बेलि पियां लाओल रे ॥
बचन अमी रस सेच कुसुम पहिराओल रे ॥
फुलल कुसुम रस बासल रे ॥
भमर चलल परदेस रहल बिसवासल रे ॥
प्रक हम दैबक मारल बिह मोहि ठारल रे ॥
देसर पियां परदेस कोर मोर सुन भेज रे ॥
पसरल सरद चान दुति रे ॥
मौर मन भेल चकोर ताहि और ससरल रे ॥
चक्रपानि भन सुभ दिन मालति भमर समाज आज भेल रे ॥ २० ॥

Translation 20.

1. My beloved brought the jasmine of love. He watered it with the ambrosia of his voice, and clothed it with flowers.
2. The flowers blossomed, and the nectar exuded therefrom, but the bee, whom I trusted, went away and lived in a far country.
3. In the first place I am smitten by fate, and the Creator hath prevaricated with me. In the second place my beloved is afar off, and my bosom is empty.
4. The splendour of the autumn moon is spread abroad. My mind has become the *chakor*,* and therefore it glided towards him.
5. Chakrapáni saith, now, on an auspicious day, the bee and the jasmine have met.

XXI.

HARKHNÁTH.

The following song is different from the others. It is by Harkhnáth the principal living poet of Mithilá, a selection from whose poems was published in my Maithil Chrestomathy.

The eleventh of the songs then published was a *Sohar* or congratulatory birth-song describing the birth of Krishña. I have since ascertained that this was only a portion of the whole, and I now take this opportunity of printing the song as it was originally written by the poet.

अविरल जल धर गरजत घन रस बरिसत रे ।
दादुल सङ्कुल रभसत दामिनि चमकत रे ॥
तडित चमकत जलद गरजत करत दादुल सोर ओ ।
तिमिर सङ्कुल करत आकुल निसिथ भाद्र घोर ओ ॥
अबतरु देवकि नन्दन जन सुख चन्दन रे ।
सुर नर मुनि क्रित बन्दन कन्स निकन्दन रे ॥
उगल जदु कुल कमल दिन कर सकल जन सुख कन्द ओ ।
नन्द नयन चक्रोर सम्पद पुरुष सारद चन्द ओ ॥
अमल कमल दल गञ्जन लोचन खञ्जन रे ।
चिभुवन आपद भञ्जन जग अनुरञ्जन रे ॥
जगत रञ्जन विपद भञ्जन बदन गरञ्जित चान ओ ।
बबल जल धर रचिर तनु बर विजित चिगमद मान ओ ॥
मनि मानिक मुकुता कत कञ्जन अभरन रे ।

* A bird supposed to be enamoured of the full moon.

जत कूल नन्द भवन धन पाओल गुनि जन रे ॥
 तुरग, गज, रथ, कनक, मानिक, रतन, सुकता माथ ओ ।
 पावि नट भट गनक चटपट भेल सकल सनाथ ओ ॥
 सुर गन सद्वित पुरन्दर करि सुभ डम्बर रे ।
 देखल जदु कुल सुन्दर आप्ल अम्बर रे ॥
 बरिस सुर गन कुसुम परसन मुदित पुलकित अङ्ग रे ।
 देव दुर्दुभि बजत अम्बर होत मङ्गल रङ्ग ओ ॥
 नारि किनाओन दगरिनि कत धन पाओल रे ।
 हरखित गोप वधू जन सोहर गाओल रे ॥
 हरखि गावहिं नगर नागरि हरहिं सुर नर यान ओ ।
 सुनत खग मिग रहत निच्छल कुटत सुनि जन धान ओ ॥
 हरखनाथ भन मन दय हरि परसन भय रे ।
 करथु चिपति लक्ष्मीखर धन जन उपचय रे ॥
 हरखनाथ सनाथ करि जदु नाथ चिसुबन धाम ओ ।
 पुरथ मिथिला नगर नाथक सफल अभिमत काम ओ ॥ २५ ॥

Translation 21.

1. The clouds thunder without intermission, and pour continuous drops of rain. The throng of frogs is passionate, and the lightning flasheth.*
2. The lightning flasheth, the clouds thunder, and the frogs cry out. The darkness is intense, and the terrible midnight of the month of Bhado causeth confusion.
3. The son of Devaki became incarnate, as it were (sweet) sandal wood for the people's joy. He is praised by† the gods, saints, and men as the destroyer of Kamśa.
4. The sun of the lotus of the house of Yadu rose, a well-spring of happiness to all men. Nanda's‡ eyes were like the *chakor*, and obtained bliss from the full autumn moon (of Krishna's face).
5. He excelled the spotless lotus-leaf in beauty, and his eyes the *khanjan*. He was the destroyer of all calamities in the universe, and a bringer of happiness upon the earth.
6. The bringer of happiness on the earth, the destroyer of calamities

* It is needless to remind the reader that Krishna was born in a storm, under cover of which he was conveyed away beyond reach of Kamśa.

† Note the force of *क्रित* here.

‡ Krishna's foster-father.

ties, and his countenance excelling the moon in beauty. Shining like a young cloud, his beauteous person (in fragrance) destroyed the pride of musk.

7. And all the wise men in Nanda's house, obtained wealth, in the shape of jewels, pearls, tiaras, and golden ornaments.

8. The dancers, warriors, and astrologers, all at once obtained their desires in the shape of horses, elephants, chariots, gold, rubies, jewels, and pearls upon their heads.

9. Indra with the gods appeared in the atmosphere with glorious pomp, and saw the loveliness of the house of Yadu.

10. The gods, pleased at heart, and their limbs thrilling with joy, rained flowers, and in the sky played propitious melodies upon the drum.

11. Great was the wealth given to the midwife who cut the navel cord : and the wives of the cowherds in their joy sang the *Sohar*.

12. In their joy the fair ones of the city sang, and captivated the minds of gods and men ; when birds and beasts heard them they became motionless, and even saints desisted from their contemplation.

13. Harkhnáth saith with all his heart, May Hari be propitious, and bless king Lakshmívar Singh with increase of wealth and subjects.

14. May Kṛishṇa the refuge of the three worlds, satisfy Harkhnáth's request, and fulfil the heart's desires of the Lord of Míthilá.

The Song of Bijai Mal.—Edited and translated by G. A. GRIERSON, C. S.

The accompanying poem is an excellent example of the pure Eastern Bhojpúrī dialect spoken in the district of Sháhábád. Its grammar is fully described in Part II of my Grammars of the Bihár dialects published by the Government of Bengal. It is also interesting as showing vividly the manners and customs of a district famous for its fighting men. It is not necessary to allude to them in detail here, as a literal translation is given of the poem, to which reference can be made. The whole structure is founded on the difficulty experienced by a Rajpút father in marrying his daughter, and the large sums he has to pay to the father of a suitable bridegroom.

The poem is sung, and the lines are arranged to suit the air, but are not in metre. It abounds in useful long and redundant forms of substantives.

I am unable to identify the names of persons and places mentioned in it. The poem itself contains all the traditions that are known on the subject. I may note, however, that in the famous *Bundelkhand* epic

of Alhá and Rúdal, there are fifty-two súbás or generals mentioned, and that the name of one of the principal characters in the present poem is named Báwan Súbá. So also in that poem there is a wonderful horse, and there are other points of resemblance. This must be more than a coincidence, but I am unable to do more than point out the fact.

The author and date of the poem are unknown. It is published just as it was taken down from the mouth of a singer, under the superintendence of Bábú Sív Nandan Lál Ráy, to whom I am indebted for the text, and the proof sheets have again been checked with a fresh recitation by the singer so as to ensure accuracy. Only obvious misspellings have been corrected, and where one word is spelt in two places in two different spellings, an uniform system has been adopted.

गीत विजै मल ।

सुमिरन ।

ठैँयाँ सुमिरेँ भँइयाँ सुमिरेँ तब सुमिरेँ डिहवरवा रे ना ॥
राम तब सुमिरेँ माँता को चरनियाँ रे ना ॥
राम फोनु सुमिरेँ गुरु जी को चरनियाँ रे ना ॥
राम फोनु सुमिरेँ गाँव को बरहवाँ रे ना ॥
राम तब सुमिरेँ सुखज मल रे ना ॥ ५ ॥
राम जे कर जाती जरे सगर दिनवाँ रे ना ॥
राम फोनु सुमिरेँ गङ्गा मैथा रे ना ॥
राम जे कर जल बहै निश्चरवा रे ना ॥
राम तब सुमिरेँ पाँचो पाँडवा रे ना ॥
राम तब सुमिरेँ बीर हलुमनवाँ रे ना ॥ १० ॥
राम फोर सुमिरेँ देविया दुर्घवा रे ना ॥
देवी मोरा कण्ठे रहू ना सहैया रे ना ॥
देवी जवन अच्छर भोर परि जैहू रे ना ॥
देवी अङ्गे अङ्गे दीहू ना मेराझ रे ना ॥
राम तब सुमिरेँ डिल्ही को गोरैया रे ना ॥ १५ ॥
राम तब सुबहान गीर रे ना ॥
राम कोथियैं मनाबैं ठैँयाँ भँइयाँ रे ना ॥
राम कोथियैं मनाबैं डिहवरवा रे ना ॥

राम कोथियैं मनाबैं माँता चरनियाँ रे ना ॥
 राम कोथियैं मनाबैं गुरु चरनियाँ रे ना ॥ २० ॥
 राम कोथियैं मनाबैं गाँव के बरहवाँ रे ना ॥
 राम कोथियैं मनाबैं सुरुज मल रे ना ॥
 राम कोथियैं मनाबैं गङ्गा मैया रे ना ॥
 राम कोथियैं मनाबैं पाँचो पाँडवा रे ना ॥
 राम कोथियैं मनाबैं बीर हलुमनवाँ रे ना ॥ २५ ॥
 राम कोथियैं मनाबैं देविया दुरुगवा रे ना ॥
 राम कोथियैं मनाबैं डिल्ही गोरैया रे ना ॥
 राम कोथियैं मनाबैं सुबहान गीर रे ना ॥
 राम झँमर्वे मनाबैं ठैँदाँ भुँझ्याँ रे ना ॥
 राम आँख्ते मनाबैं डिहवरवा रे ना ॥ ३० ॥
 राम दसो नोहवे मनाबैं माता जी के चरनियाँ रे ना ॥
 राम पिच्छी मनाबैं गुरु के चरनियाँ रे ना ॥
 राम आँख्ते मनाबैं गाँव के बरहवाँ रे ना ॥
 राम दुधवा का धरवे सुरुज मल रे ना ॥
 राम पिठवे मनाबैं गङ्गा मैया रे ना ॥ ३५ ॥
 राम सोने के जनउवे पाँचो पाँडवा रे ना ॥
 राम बिज का लड़ुएँ बीर हलुमनवाँ रे ना ॥
 राम खसियैं मनाबैं देवी दुरुगा रे ना ॥
 राम पटुके मनाबैं डिल्ही गोरैया रे ना ॥
 राम सुरुगे मनाबैं सुबहनवाँ रे ना ॥ ४० ॥
 राम तब लेबैं राम जी के नैया रे ना ॥
 राम इहाँ गावौं कुञ्चरा पँवरवा रे ना ॥
 राम सभ पच्चे सुनू मन लाइ रे ना ॥

कुञ्चरा के पँवरा ॥

रामा बोलि उठे शानी रे मैनवाँ रे ना ॥
 रामा सुनि लेबे चल्हकी नौनियाँ रे ना ॥ ४५ ॥
 रामा बोलि उठे शानी मैनवाँ रे ना ॥
 सामी सुनि लेबन हमरि बचनियाँ रे ना ॥
 सामी बेटो भैली बिच्छ हे जोगवा रे ना ॥

सामी देसवा पैसि लड़िका खोजितू रे ना ॥
 रामा चलि गैले राजा बावन सुबवा रे ना ॥ ५० ॥
 रामा बैठि गैले अपनि कच्छरिया रे ना ॥
 रामा बोलि उठे बावन गरभी सुबवा रे ना ॥
 रामा सुनि लैवे पद्धत पँडितवा रे ना ॥
 परिष्ठित बेटी भैली विच्छहन जोगवा रे ना ॥
 परिष्ठित लेह लव नौचा छोकडवा रे ना ॥ ५५ ॥
 परिष्ठित देसवा पैसि लड़िका खोजितू रे ना ॥
 परिष्ठित लै लव रुपया पैसवा रे ना ॥
 परिष्ठित देसवा पैसि बर खोजितू रे ना ॥
 परिष्ठित घर जोग खोजिहू तूं घरवा रे ना ॥
 परिष्ठित लड़िका जोग खोजिहू लड़िकवा रे ना ॥ ६० ॥
 परिष्ठित समधी जोग खोजिहू तूं समधिया रे ना ॥
 रामा छतना बचन के सुनलवे रे ना ॥
 परिष्ठित लैइले रुपया पैसवा रे ना ॥
 परिष्ठित लैइले नौचा छोकडवा रे ना ॥
 रामा चलि भैले दाखन देसवा रे ना ॥ ६५ ॥
 रामा तिलकी जोग नाहिँ मिलले बरवा रे ना ॥
 रामा पूरब के दिसा खोजि रेले रे ना ॥
 रामा उत्तरहि दिसा खोजि रेले रे ना ॥
 रामा बज्जत नगर परिष्ठित धाइ रेले रे ना ॥
 रामा नाहिँ मिलले तिलकी जोगी बरवा रे ना ॥ ७० ॥
 रामा तब चलि गैले बावन कच्छरिया रे ना ॥
 रामा नइ करे नौचा सलमियाँ रे ना ॥
 रामा देत बाडे उहाँ असिरबदवा रे ना ॥
 रामा बोलि उठे गरभी बावन सुबवा रे ना ॥
 परिष्ठित कहव ना लड़िका के हलवा रे ना ॥ ७५ ॥
 राजा बज्जत नगर पिरि रेले रे ना ॥
 रामा राउर बेटी जामे दुसमनवाँ रे ना ॥
 रामा ओकरा जोगी कतझँ ना मिले लड़िकवा रे ना ॥
 रामा छतना बचन के सुनलवे रे ना ॥
 रामा बोलि उठे बावन गरभी सुबवा रे ना ॥ ८० ॥

परिणत चलि जाङ्ग पच्छिम के देसवा रे ना ॥
 परिणत चलि जाङ्ग बुनघुन सहस्रवा रे ना ॥
 परिणत उहाँ बाड़े प्रक राजा सुबवा रे ना ॥
 परिणत ऊँहा बाड़े तिलकी जोग लड़िकवा रे ना ॥
 परिणत प्रतना बचन के सुनलवे रे ना ॥ ८५ ॥
 परिणत चलि गैले बुनघुन सहस्रवा रे ना ॥
 परिणत चलि गैले राजा दरबरवा रे ना ॥
 रामा बोलि उठे विपर पँडितवा रे ना ॥
 राजा सुनि लेबू हमरि बचनियाँ रे ना ॥
 राजा रवाँ बाड़े दू लड़िकवा रे ना ॥ ८० ॥
 राजा हम देखब राउर सौदवा रे ना ॥
 रामा प्रतना बचन के सुनलवे रे ना ॥
 रामा बोलि उठे राजा गोरख सिंघवा रे ना ॥
 रामा सुनि लेबै बेटा रन धिरवा रे ना ॥
 रामा झकुम दे दृ हेमियाँ लौँड़िया रे ना ॥ ८५ ॥
 रामा कुँआरा के लै आवसु रे ना ॥
 रामा प्रतना बचन के सुनलवे रे ना ॥
 रामा बोलि उठे बेटा धीर छतिरी रे ना ॥
 रामा सुनि लेबै हेमियाँ लौँड़िया रे ना ॥
 रामा कुआरा के अब लै आवज्ज रे ना ॥ ९० ॥
 रामा लैइ ऐसी हेमियाँ लौँड़िया रे ना ॥
 रामा देखत भैले पछल पँडितवा रे ना ॥
 रामा हाइ गैले मनमनवाँ रे ना ॥
 राजा कोतना तिलक कुँआरा के लेबू रे ना ॥
 रामा बोलि उठे राजा गोरख सिंघवा रे ना ॥ ९५ ॥
 रामा सुनि लेबू पछल पँडितवा रे ना ॥
 परिणत नौ लाख लेबैं तिलकवा रे ना ॥
 परिणत क्वै लाख लेबैं दहोजवा रे ना ॥
 परिणत चारि लाख लेबैं दुआर पुजवा रे ना ॥
 रामा तीनि लाख लेबैं जनेउचा हे ना ॥ ११० ॥
 रामा दुइ लाख लेबैं कुआरा कन्वरसिया रे ना ॥
 परिणत दब करबौं कुआरा विअहवा रे ना ॥

रामा छतना बचन के सुनलवे रे ना ॥
 परिहृत चलि गैले गढ़ परश्वतवा रे ना ॥
 रामा चलि गैले राजा कच्छरिया रे ना ॥ ११५ ॥
 रामा बोलि उठे पद्म पँडितवा रे ना ॥
 राजा सुनि लेब० हमरि बचनियाँ रे ना ॥
 राजा समधी जोग बाड़े समधिया रे ना ॥
 राजा लड़िका जोग बाड़े लड़िकवा रे ना ॥
 राजा घर जोग बाड़े घरवा रे ना ॥ १२० ॥
 राजा बज्जत माँगे रूपैवा रे ना ॥
 राजा नौ लाख माँगे तिलकवा रे ना ॥
 राजा कौ लाख माँगोला दहोजवा रे ना ॥
 राजा चारि लाख माँगे दुआर पुजवा रे ना ॥
 राजा तीनि लाख माँगे जनेउचा रे ना ॥ १२५ ॥
 राजा दुइ लाख माँगे कन्धवरिया रे ना ॥
 रामा छतना बचन के सुनलवे रे ना ॥
 राजा इहो तो कबल करि रेलोँ रे ना ॥
 राजा आठ दिनवाँ के धैलोँ दिनवाँ रे ना ॥
 रामा बोलि उठे राजा गरभी बावन सुबवा रे ना ॥ १३० ॥
 रामा सुनि लेब० बेटा मानिक चँदवा रे ना ॥
 बबुआ जलदी से खिल० भँडरवा रे ना ॥
 बबुआ दस पाँच भैया नैवंतिह० रे ना ॥
 बबुआ गड़ियन लाद० रसतिया रे ना ॥
 बबुआ भिड़ि लग भँवरानन हथवा रे ना ॥ १३५ ॥
 बबुआ चढ़ि जाह० देस धुनधुनवा रे ना ॥
 बबुआ कुँझरा के तिलक चढ़िह० रे ना ॥
 रामा छतना बचन के सुनलवे रे ना ॥
 रामा चलि भैले राजा मानिक चँदवा रे ने ॥
 रामा चलल चलल चलि गैले रे ना ॥ १४० ॥
 रामा चलि गैले देस धुनधुनवा रे ना ॥
 रामा चलि गैले राजा दरवजवा रे ना ॥
 रामा तब बैले राजा गौरख सिंघवा रे ना ॥
 बबुआ सुनि लेब० बेटा धीर कृतिरौ रे ना ॥

बबुआ आइ गैले कुँचरा तिलकवा रे ना ॥ १४५ ॥
 बबुआ जलदी से करना तोचरिया रे ना ॥
 बबुआ जलदी से दह सरबतवा रे ना ॥
 बबुआ पूकि चालू अब ना सैतिया रे ना ॥
 रामा पछ्ल पँडितवा बोलैले रे ना ॥
 परिहत सुनि लेबू हमरि बचनियाँ रे ना ॥ १५० ॥
 परिहत जलदी से देखू ना सैतिया रे ना ॥
 रामा बोलि उठे पछ्ल पँडितवा रे ना ॥
 राजा भलि भाँति बाडि सैतिया रे ना ॥
 राजा जलदी से तिलक चाढ़ावू रे ना ॥
 रामा बोलि उठे अब थीर छतिरी रे ना ॥ १५५ ॥
 रामा सुनि लेबू राजा मानिक चँदवा रे ना ॥
 राजा चलि चलू अब अँगनवाँ रे ना ॥
 राजा जलदी तिलक चाढ़ावू रे ना ॥
 रामा बैठि गैले कुँचर बिजैया रे ना ॥
 रामा बैठि गैले दस ना भैयवा रे ना ॥ १६० ॥
 रामा बैठि गैले राजा मानिक चनवाँ रे ना ॥
 रामा उठे लागे अब ना मङ्गलवा रे ना ॥
 रामा चढ़े लागे अब तव तिलकवा रे ना ॥
 रामा तिलक चढ़ि गैले रे ना ॥
 रामा सभे चलि रेले अब तव दोचरवा रे ना ॥ १६५ ॥
 रामा भलि भाँति बीजे करौले रे ना ॥
 रामा सभे पच्चे खाइ पी तोचरवा रे ना ॥
 रामा भलि भाँति भैलि तोचरिया रे ना ॥
 रामा आठ दिन को दिहले दिनवाँ रे ना ॥
 रामा मानिक चन्द फिरि रेले घरवा रे ना ॥ १७० ॥
 रामा बोलि उठे राजा गोरख सिंघवा रे ना ॥
 रामा सुनि लेबू बेटा धिरवा छतिरी रे ना ॥
 बबुआ देस दू ना नेवंतवा रे ना ॥
 बबुआ भलि भाँति साजू बरिचतिया रे ना ॥
 रामा प्रतना बचन के सुनलवे रे ना ॥ १७५ ॥
 रामा बङ्गत भाइ नेवंतले रे ना ॥

रामा भलि भाँति सजली बरिच्छतिया रे ना ॥
 रामा चलि भैले राजा गोरख सिंघवा रे ना ॥
 रामा सूबा साजि चलले बरिच्छतिया रे ना ॥
 रामा चलि शेले देस गढ़ परबतवा रे ना ॥ १८० ॥
 रामा खबरि दिहले गोरख सिंघवा रे ना ॥
 रामा सुनि लेबू अब तुँज़ पहरू रे ना ॥
 रामा चलि जाझ राजा कचहरिया रे ना ॥
 बबुआ खबरि अब देइ दीहू रे ना ॥
 रामा आइ गैलि सूबा बरिच्छतिया रे ना ॥ १८५ ॥
 रामा राजा किहाँ खवरि पज्जंचलि रे ना ॥
 रामा तब बोले राजा बावन सुबवा रे ना ॥
 राम सुनि लेबू बेटा मानिक चँदवा रे ना ॥
 बबुआ भलि भाँति लेइ आवू बरिच्छतिया रे ना ॥
 बबुआ लेइ आवज्ज जिरज्जल किलवा रे ना ॥ १९० ॥
 रामा उतना बचन के सुनलवे रे ना ॥
 रामा मानिक चन्द भलि भाँति लेइ शेले बरिच्छतिया रे ना ॥
 रामा सभ बरियाती किला मे छुकौले रे ना ॥
 रामा सभ बरियात बन्द कैले रे ना ॥
 राम भलि भाँति बाड़ि सैतिया रे ना ॥ १९५ ॥
 राम कुँअरा घोड़ा बाँधे निमियाँ के गँगवा रे ना ॥
 राम इस पाँच लेले ना भैयवा रे ना ॥
 राम भलि भाँति होला बिच्छवा रे ना ॥
 राम जोतना रहलि राजा बरिच्छतिया रे ना ॥
 राम सभे बरियाती बाँधि रखले रे ना ॥ २०० ॥
 राम बोलि उठे राजा बावन सुबवा रे ना ॥
 राम सुनि लेबू बेटा मानिक चँदवा रे ना ॥
 बबुआ गोड़वन दियावू अब बेरिया रे ना
 बबुआ डँड़वन मैं भरू ना जँजिस्वा रे ना
 बबुआ नोहवन मैंठोकू खपचरिया रे ना ॥ २०५ ॥
 राम सभ गति सभ कर मानिक चन्द कैले रे ना
 राम कुँअर गेले अब कोहवरवा रे ना
 राम उहाँ रहली देवि तब दुखवा रे ना

राम घोड़ा मन करेला बिचरवा रे ना
 राम सुनि लोङ देवि दुखवा रे ना ॥ २१० ॥
 राम कुँचरा का नान्ह के हज पुजमनवाँ रे ना
 राम जतना रहलि कुँचरा बरिष्यतिया रे ना
 राम सभ बरियात बावन डाले जेलखनवाँ रे ना
 राम घोड़ा दंतें काटेला पिछड़िया रे ना
 राम सभ पिछाड़ी काटि घलते रे ना ॥ २१५ ॥
 राम अब चलि गैले मड़ौआ रे ना
 राम कुँचर रहे अब कोहवरवा रे ना
 राम उहाँ घोड़ा देला ना मटकिया रे ना
 राम सुनि लेवे कुँचर बिजैया रे ना
 बबुआ जेतनहिँ रहलि बरिष्यतिया रे ना ॥ २२० ॥
 बबुआ बावन सूबा ढकौले जिरकलिया रे ना
 बबुआ बाँचि गैलू कुलवा में प्रकला फतिंगवा रे ना
 बबुआ तुँज्जं तो भैलू बुखकवा रे ना
 बबुआ फानि घोड़ा ह्वाखु असवरवा रे ना
 रामा फानि कुँचर भैलू असवरवा रे ना ॥ २२५ ॥
 रामा हिच्छल क्षडि देले धरम धरतिया रे ना
 रामा जमीन सरगवा के बिचवा रे ना
 रामा घोड़ा चक्कि रेले दंसो ना मुखुकवारे ना
 रामा चलि रेले गाँव धुनधुनवा रे ना ॥ २३० ॥
 रामा कुँचर ह्वाइ गैले अब तव बिचहवा रे ना
 रामा बैठल रहे भौजी सोनमतिया रे ना
 रामा नजरि परेला सोनमतिया रे ना
 रामा खिसिच्चन भैलू मतवलवा रे ना
 रामा बोलि उठे भौजी सोनमतिया रे ना ॥ २३५ ॥
 रामा सुनि लेव हिच्छल बछड़वा रे ना
 रामा का भैलू सभ बरिष्यतिया रे ना
 रामा सुनि लेवे सोनमती भौजी रे ना
 रामा सभ बरिष्यतिया डाले जेलखनवाँ रे ना
 रामा बोलि उठे रानी सोनमतिया रे ना ॥ २४० ॥
 रामा हिच्छल कहवाँ के मरी टँगले येलू है ना

रामा कुँचरा ले बनली धिरिजवा रे ना
रामा कुलवा मैं एकल फतिंगवा रे ना

रामा प्रतना बचन को सुनलवे रे ना
रामा कुँचरा भैल बारह बरिसवा रे ना ॥ २४५ ॥
रामा चलि गैले बावा बगौचवा रे ना
रामा जहाँ खेले लैका गदेलवा रे ना
रामा सभ लैका खेले गुलि टँड़वा रे ना
रामा बोलि उठे कुँचर बिजैया रे ना
रामा लड़िके सुनि लेब० हमरि बचनियाँ रे ना ॥ २५० ॥
रामा लैके हमहँ खेलब गुलि टँड़वा रे ना
रामा बोलि उठे लैका गदेलवा रे ना
बबुआ सुनि लेब० कुँचर बिजैया रे ना
बबुआ तुँजँ हवब० गाँव को टकुरवा रे ना
रामा बोलि उठे कुँचर बिजैया रे ना ॥ २५५ ॥
रामा लैके खेलिया मैं कवन ठकुरैया रे ना
रामा जैसे खेले बनियाँ छोक्कडवा रे ना
रामा हम ओइसे खेलब गुलि टँड़वा रे ना
रामा सुनि लेब० कुँचर बिजैया रे ना
रामा खेलिया मैं हौइहँ गालि गंगवा रे ना ॥ २६० ॥
रामा सुनि यैहँ भौजो सोनमतिया रे ना
रामा सुसव० भरैहँ हमनी खलवा रे ना
रामा बोलि उठे कुँचर बिजैया रे ना
लड़िके एकर जनि कर० ना छँहसवा रे ना
लड़िका एकर करब० हम ज्वविया रे ना ॥ २६५ ॥
कुँचर सुनि लेब० हमरि बचनियाँ रे ना
बबुआ लेइ आव० अपनि तुँ गुलिया रे ना
बबुआ तबै हम खेलिया खलैबै रे ना
रामा चलि भैले कुँचर बिजैया रे ना
रामा कुँचर चलि गैलि लाल दरवजवा रे ना ॥ २७० ॥
रामा सुनि लेब० भौजो सोनमतिया रे ना
भौजो हमरा लागे गुलि डण्डा सधवा रे ना

रामा सुनि लेवृ कुँचर बिजैया रे ना
 बबुआ गुज्जि के कवन हवौ खेलिया रे ना
 बबुआ तुँक्के खेल० जूआ चौपरिया रे ना ॥ २७५ ॥
 राम छतना बचन कुँचरा सुनले रे ना
 राम कुँचरा गैले लाल दरवजवा रे ना
 कुँचरा गोड़ मूँड तानेला चररिया रे ना
 राम अन जल बोलेला हरमवाँ रे ना
 भौजी जब ले नाहिं गुलिया तेचरवा रे ना ॥ २८० ॥
 राम छतना बचन के सुनलवे रे ना
 राम सुनि लेवे हेमियाँ लौँडिया रे ना
 राम चलि जाह्ल कुसहर दुकनियाँ रे ना
 राम जलदी से कुसहर बोलैवे रे ना
 राम चलि भैली हेमियाँ लौँडिया रे ना ॥ २८५ ॥
 राम चलि गैली लोहरा दुकनिया रे ना
 राम सुनि लेवृ कुसहर लोहरा रे ना
 राम तुँहूँ बोलावे शानी सोनवाँ रे ना
 राम छतना बचन के सुनलवे रे ना
 राम कुसहर चलि गैले रङ्ग ना महलिया रे ना ॥ २९० ॥
 राम सनमुख परलि नजरिया रे ना
 भौजी कवन भैले अब ना कुसुरवा रे ना
 भौजी कबही ना परले हँकरवा रे ना
 राम आजु काहूँ भैले आजु हँकरवा रे ना
 भौजी जलदी से दीहीं ना झकुमवाँ रे ना ॥ २९५ ॥
 बबुआ सुनि लेवे कुसहर लोहरा रे ना
 बबुआ कुँचर हवे प्रान के अधरवा रे ना
 बबुआ कुँचर ले के बँधलौँ सुबुरवा रे ना
 राम कुलवा मैँ छकला फतिंगवा रे ना
 राम सेहँ छाडे अब अन जलवा रे ना ॥ ३०० ॥
 बबुआ जलदी से कर० गुज्जि तेचरिया रे ना
 राम चलि भैले कुसहर लोहरा रे ना
 राम जहाँ बाड़े कुँचर बिजैया रे ना
 राम नइ नइ कर्सला सलमिया रे ना
 बबुआ कैसन चाहीं राउर गुलिया रे ना ॥ ३०५ ॥

दैबा अस्सी मन को लेवैं गुलिया रे ना
 दैबा और चौरासी मन डँटवा रे ना
 राम आठ दिन मैं करू ना तेझरिया रे ना
 राम प्रतना बचन को सुनलवे रे ना
 राम चलि रेले कुसहर लोहरवा रे ना ॥ ३१० ॥
 राम नेवंते लागे हित ना कुटुम्बवैं रे ना
 राम कुसहर नेवंत बाड़े दर ना देवरवा रे ना
 राम लागल गुलिया गड़या रे ना
 राम सभ मिलि गढ़े गुलि डँटवा रे ना
 राम नाहिं गज्जि भैलि तेझरवा रे ना ॥ ३१५ ॥
 राम भागि गैले दर ना देवरवा रे ना
 राम भागि चले कुसहर लोहरा रे ना
 राम नाहिं भैले गुलिया तेझरवा रे ना
 राम कुसहर घर छोड़ी चलले रे ना
 राम विचर्वाँ मिलोला विकरमजितवा रे ना ॥ ३२० ॥
 राम सुनि लेब कुसहर लोहरा रे ना
 बबुआ कवन गाड़ परि गैले रे ना
 बबुआ इहवाँ से भागि तुँज़ चललू रे ना
 बबुआ गाँवे को ठाकुर हवे कुँचर रे ना
 बबुआ सेहँ माँगि गुलिया तेझरिया रे ना ॥ ३२५ ॥
 राम अस्सी मन को गुज्जि चौरासी मन को डँटवा रे ना
 राम आठ दिन मैं माँगले तेझरिया रे ना
 राम नाहिं भैलि गुलिया तेझरिया रे ना
 राम सुनि पैहैं कुँचर बिजैया रे ना
 राम प्रहि लागि भुसरे भरेहैं मोरि खलिया रे ना ॥ ३३० ॥
 राम प्रहि लागि अब भागि चललैं रे ना
 राम बोलि उठे अब विकरमजितवा रे ना
 बबुआ चलि चलू अब तूँ अपनि दुकनियाँ रे ना
 बबुआ जलदी से भठिया धनकैहू रे ना
 राम चलि रेले आगा विकरमजितवा रे ना ॥ ३३५ ॥
 राम कुसहर घरे फिरि रेले रे ना
 राम विकरमजितवा कूछले गुलि डँटवा रे ना
 राम गुलि डराया होइ गैले तेझरवा रे ना

राम चलि भैले कुसहर लोहरा रे ना
 राम जहाँ बाड़े कुँचरा बिजैया रे ना ॥ ३४० ॥
 राम सुनि लेबू कुँचरा बिजैया रे ना
 बबुआ गुलिया तेआर हौइ गैलि रे ना
 राम प्रतना बचन के सुनलवे रे ना
 राम कुँचर चलि भैले कुसहर दुकनिधाँ रे ना
 राम देखत भैले गुलिया जे डंटवा रे ना ॥ ३५० ॥
 राम फिरि गैले लाल दरवजवा रे ना
 राम चलि गैले देविया चरवा रे ना
 राम सुनि लेबे देविया दुखगवा रे ना
 मैया नान्हे को हङ्क पुजमनवाँ रे ना
 मैया तोहरा भरोसे जाल ओढ़लोाँ रे ना ॥ ३५० ॥
 मैया हम चललोाँ गुलिया खेलनवा रे ना
 मैया मोरि बाँहिं देझ बौसैया रे ना
 राम चलि भैले कुँचर बिजैया रे ना
 राम जहाँ खेले लरिका गदलवा रे ना
 राम कुँचर चन्ह करे गुलि डंटवा रे ना ॥ ३५५ ॥
 राम कुँचर देखि सभ लरिका भैले सनमतवा रे ना
 कुँचर मोरि पहिले खेलिया खेलावह्न रे ना
 राम प्रतना बचन के सुनलवे रे ना
 राम फानि कुँचर गैले मैदनवाँ रे ना
 राम खेले लगले लरिका गदेलवा रे ना ॥ ३६० ॥
 राम सभ कर गुलि कुँचर लोकले रे ना
 रामा कुँचरा के खेलिया लबठली रे ना
 रामा सभ लरिके गैले मैदनवाँ रे ना
 रामा सुमिरले देविया दुखगवा रे ना
 दुखगा नोर उपर हैखन ना सहैया रे ना ॥ ३६५ ॥
 राम कुँचरा मारे अब गुलि डंटवा रे ना
 राम जेतना लरिका परले अब सोभवा रे ना
 राम ठहरे सरद हौइ गैले रे ना
 राम गुलिया पिरले अस्सी कोसवा रे ना
 राम सभ लरिके भैले सनमतवा रे ना ॥ ३७० ॥
 राम भागि चलले लरिका गदेलवा रे ना

राम बोलि उठे कुँचरा बिजैया रे ना
 राम सुनि लेबे सारे ना लरिकवा रे ना
 राम तोहनी के खेलिया खेलौलीं रे ना
 राम हमरे तब खेलिया खेलावृ रे ना ॥ ३७५ ॥
 राम प्रतना बचन के सुनलवे रे ना
 राम बोलि उठे छक्क तब लरिकवा रे ना
 राम सुनि लेबृ कुँचर बिजैया रे ना
 राम जोकरा बँहियाँ प्रतना बौसिया रे ना
 राम सेकर बाप सहे जोलखनवाँ रे ना ॥ ३८० ॥
 राम सेकर भैया सहे जोलखनवाँ रे ना
 राम बनियाँ घरे लिह्वितव जनमियाँ रे ना
 राम डँडिया तौलि अब खैतव रे ना
 राम छतिरी के कोखिया जनमलव रे ना
 राम बारह बरिस के तोहर उमिशिया रे ना ॥ ३८५ ॥
 राम तोहर जीञ्चल दिस्करवा रे ना
 राम तोहरे विअहवा बँधैले रे ना
 राम प्रतना बचन कुँचर सुबले रे ना
 राम डंटवा फौकला जसुना परवा रे ना
 राम कुँचर घरे चलि रेले रे ना ॥ ३९० ॥
 राम गोडे मूँड तानेला चदरिया रे ना
 राम बोलि उठे भौजी सोनमतिया रे ना
 राम सुनि लेबे हेमियाँ लौँडिया रे ना
 हेमियाँ बबुआ गैले गुलिया खेलनवाँ रे ना
 राम घड़ी दिन चाले पहरवा रे ना ॥ ३९५ ॥
 हेमियाँ बबुआ के मारेले खरैया रे ना
 राम प्रतना बचन के सुनलवे रे ना
 हेमियाँ गैली जहाँ कुँचर गोडे मूँड ताने चदरिया रे ना
 राम बोलि उठी हेमियाँ लौँडिया रे ना
 बबुआ तुँझ करू राम दतुचनियाँ रे ना ॥ ४०० ॥
 बबुआ गँगवा करू असनवाँ रे ना
 बबुआ तब करू देबिया पुजनवाँ रे ना
 बबुआ तब करू अब दाना दुनियाँ रे ना

राम बोलि उठे कुँचरा बिजैया रे ना
 हेमियाँ तबे तव करव दुतुचनियाँ रे ना ॥ ४०५ ॥
 हेमियाँ हमे जबे बाप के नैयाँ बतैवे रे ना
 हेमियाँ भैया के नैयाँ बतैवे रे ना
 राम बोलि उठे हेमियाँ लौँडिया रे ना
 कुँचर इहे हाल जाने राउर भौजैया रे ना
 राम चलि भैली हेमियाँ लौँडिया रे ना ॥ ४१० ॥
 राम जहाँ बाटे भौजी सोनमतिया रे ना
 मार सनसुख पड़लि नजरिया रे ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 हेमियाँ बबुआ के कहूँ कुसलैय रे ना
 राम बोलि उठी हेमियाँ लौँडिया रे ना ॥ ४१५ ॥
 भौजो का ई कहैं कुँचर कुसलैया रे ना
 भौजो कुँचर बोलि बोलिया कुबोलिया रे ना
 भौजो बाप कर नाम कुँचर पूछेजा रे ना
 रामा चलि भैली सोनमतिया रे ना ॥ ४२० ॥
 रामा ले लिहली लोटा भरि पनियाँ रे ना
 रामा ले लिहली राम दतुचनियाँ रे ना
 रामा ले लिहली गैया के दुधवा रे ना
 रामा ले लिहली मगही ढोली पनवाँ रे ना
 भौजी चलि भैली लाल दरवजवा रे ना ॥ ४२५ ॥
 रामा जहाँ सूते कुँचरा बिजैया रे ना
 रामा जाइ कुँचरा सिरवाँ ठाड़ भैली रे ना
 बबुआ उठ० कुँचर कर० दतुचनियाँ रे ना
 बबुआ गङ्गा कर० असनवाँ रे ना
 बबुआ पीच न० सोराही गाइ के दुधवा रे ना ॥ ४३० ॥
 बबुआ कचर० ना मगही ढोली पनवाँ रे ना
 बबुआ क्षणि द० मन के किरोधवा रे ना
 बबुआ तुँज़ हव० मशान के अधरवा रे ना
 बबुआ तुँहे ले बीतल सगर दिनवाँ रे ना
 बबुआ तुँहे ले बाँधलैं सबुरवा रे ना ॥ ४३५ ॥

रामा बोलि उठे कुँचर बिजैया रे ना
 भौजो तबैखैबाँ अनवाँ ये पनियाँ रे ना
 भौजो जबे बाप के नैयाँ बतैबू रे ना
 भौजो का भैले अब मेर भैया रे ना
 बबुआ जब रहलाँ अँम्मा के ओतनवाँ रे ना ॥ ४३० ॥
 बबुआ जबे मारि गैले राउर बपौ रे ना
 बबुआ जाहिं दिन तोहरे जनमवाँ रे ना
 बबुआ ताहिं दिन तोहरे भैया मुझले रे ना
 बबुआ छतना बचन जब सुनले रे ना ॥ ४३५ ॥
 भौजो नाहिं रहतूं तुँज्ज भौजैया रे ना
 भौजो मारि दिहरीं तोहरो सिरवा रे ना
 भौजो सेहो सहे अब जोहलखनवाँ रे ना
 भौजो सेहो सहे अब जोहलखनवाँ रे ना
 भौजो सेहो सहे अब जोहलखनवाँ रे ना ॥ ४४० ॥
 भौजो सेहो सहे अब जोहलखनवाँ रे ना
 भौजो ससुर के नाम बावन सुववा रे ना
 भौजो सेहिं सूबा डाले जोहलखनवाँ रे ना
 रामा छतना बचन सोनवाँ सुनली रे ना
 रामा रोवे लगली जार बे जरवा रे ना ॥ ४४५ ॥
 राम चलि भैली रङ्ग महलवा रे ना
 राम जहाँ बाड़ी सखिया सलोहरी रे ना
 राम सुनि लेबू सखिया सलोहरी रे ना
 सखिया कुँचरा गैले गुलिया खेलनवाँ रे ना
 सखिया कवने बिरिनी जगैले रे ना ॥ ४५० ॥
 सखिया कुँचरा मन पारे बाप भैयवा रे ना
 रामा कुँचरा चलल दुसमन देसवा रे ना
 सखिया एकर ना करन ना उपैया रे ना
 सखिया कैसे मैं कुँचरा भोइबैं रे ना
 रामा बोलि उठे सखिया सलोहरी रे ना ॥ ४५५ ॥
 सखि गोड़वा मैं डालाँ गोड़हरवा रे ना
 सखि बारे बारे मोतिया गुहावण रे ना

सिखि करि लਾਨ ਸੋਲੜ ਸਿੰਗਰਵਾ ਰੇ ਨਾ
 ਮੈਂਜੀ ਰਚਿ ਰਚਿ ਸੋਜਿਆ ਫਸੈਹੁਣ ਰੇ ਨਾ
 ਮੈਂਜੀ ਜਾਇ ਕੁੱਅਰਾ ਬਹਿੰਧਾਂ ਪਕਾਡਿਹੁਣ ਰੇ ਨਾ ॥ ੪੭੦ ॥
 ਰਾਮਾ ਕਹਿ ਲਿਹਲੀ ਸਮ ਸਿੰਗਰਵਾ ਰੇ ਨਾ
 ਮੈਂਜੀ ਚਲਿ ਗੈਲੀ ਲਾਲ ਦਰਵਜਵਾ ਰੇ ਨਾ
 ਰਾਮਾ ਜਹਾਂ ਸ੍ਰਤੇ ਕੁੱਅਰ ਬਿਜੈਧਾ ਰੇ ਨਾ
 ਰਾਮਾ ਜਾਇ ਕੁੱਅਰਾ ਬਹਿੰਧਾਂ ਪਕਾਡਿਲੀ ਰੇ ਨਾ
 ਬਚੁਆ ਤੁੱਝੁੱ ਚਲਾਨ ਰੁੱਝ ਨਾ ਮਹਲਵਾ ਰੇ ਨਾ ॥ ੪੭੫ ॥
 ਬਚੁਆ ਬਿਧਿ ਕੇ ਲਿਖਲ ਨਾ ਨਿਮੰਟਵਾ ਰੇ ਨਾ
 ਬਚੁਆ ਤੋਰਾ ਸੋਰਾ ਲਿਖੇ ਸੁਖ ਨਿੰਦਿਆ ਰੇ ਨਾ
 ਰਾਮਾ ਚਲਿ ਮੈਲੇ ਕੁੱਅਰਾ ਬਿਜੈਧਾ ਰੇ ਨਾ
 ਰਾਮਾ ਸ੍ਰਦੁ ਰਹੇ ਸੋਨਮਤਿਆ ਰੇ ਨਾ
 ਰਾਮਾ ਕਿਚੇ ਧਰੋਲਾ ਕੁੱਅਰ ਤੇਗਵਾ ਰੇ ਨਾ ॥ ੪੮੦ ॥
 ਦੈਵਾ ਕੌਰਿ ਤਠੇ ਭੌਜੀ ਸੋਨਮਤਿਆ ਰੇ ਨਾ
 ਬਚੁਆ ਲੋਹਿਧਾ ਲਗਲੇ ਪਛ ਫਟਲੇ ਰੇ ਨਾ
 ਬਚੁਆ ਫਿਰਿ ਕੇ ਨਾ ਤਾਕਾਨ ਚੋਹਰਵਾ ਰੇ ਨਾ
 ਦੈਵਾ ਪ੍ਰਤਨਾ ਬਚਨ ਕੁੱਅਰ ਸੁਨਲੇ ਰੇ ਨਾ
 ਦੈਵਾ ਤਰਹਿ ਕੁੱਅਰ ਟਾਢ ਮੈਲੇ ਰੇ ਨਾ ॥ ੪੮੫ ॥
 ਮੈਂਜੀ ਘਰ ਲੇ ਰਹਲੂ ਮੈਂਜੈਧਾ ਰੇ ਨਾ
 ਮੈਂਜੀ ਅਜੁਏ ਸੇ ਮੈਲੂ ਮਹਤਰਿਆ ਰੇ ਨਾ
 ਰਾਮਾ ਆਂਗਾ ਆਂਗਾ ਚਲੇ ਸੋਨਮਤਿਆ ਰੇ ਨਾ
 ਰਾਮਾ ਤੋਕਰਾ ਪੀਛੇ ਕੁੱਅਰ ਬਿਜੈਧਾ ਰੇ ਨਾ
 ਰਾਮਾ ਕੌਰਿ ਤਠੇ ਕੁੱਅਰਾ ਬਿਜੈਧਾ ਰੇ ਨਾ ॥ ੪੯੦ ॥
 ਮੈਂਜੀ ਕਹਾਂ ਬਾਡੇ ਹਿਚਲ ਬਕੋਡਵਾ ਰੇ ਨਾ
 ਰਾਮਾ ਜਹਾਂ ਰਹੇ ਹਿਚਲ ਬਕੋਡਵਾ ਰੇ ਨਾ
 ਰਾਮਾ ਕੋਲਿ ਤਠੇ ਮੈਂਜੀ ਸੋਨਮਤਿਆ ਰੇ ਨਾ
 ਰਾਮਾ ਘੋੜਵਾ ਰਹਲੇ ਆਵ ਤਾਂ ਓਵਰਾ ਰੇ ਨਾ
 ਮੈਂਜੀ ਤਪਰਾ ਚਕਰਾ ਦਿਧੈਲੀ ਰੇ ਨਾ ॥ ੪੯੫ ॥
 ਕੁੱਅਰਾ ਤਹਾਂ ਸੁਮਿਰੇ ਦੋਬਿਧਾ ਦੁਰਗਵਾ ਰੇ ਨਾ
 ਦੁਰਗ ਸੋਰਿ ਬਹਿੰਧਾਂ ਹੈਖਣ ਨਾ ਸਵੈਧਾ ਰੇ ਨਾ
 ਰਾਮਾ ਜਾਇ ਕੁੱਅਰ ਚਕਰਾ ਤਲਟਲੇ ਰੇ ਨਾ
 ਦੇਵਾ ਘੋੜਵਾ ਪਰ ਪਰਲਿ ਨਜ਼ਰਿਆ ਰੇ ਨਾ

रामा दोवे लगले हिच्छल बछेड़वा रे ना ॥ ५०० ॥
 देवा बोलि उठे हिच्छल बछेड़वा रे ना
 रामा खिसिये भरल मतवलवा रे ना
 कुँचर काहे के सुँहवाँ देखौले रे ना
 राम बारह बरिस बीति गैले रे ना
 राम हमरो के डललव ओबरवा रे ना ॥ ५०५ ॥
 राम बोलि उठे हिच्छल बछेड़वा रे ना
 कुँचर इहे हाल कैले अपना गढ़वा रे ना
 राम बोलि उठे कुँचरा बिजया रे ना
 हिच्छल नाहिं जनलौं राउर हवलिया रे ना
 हिच्छल आजु जनलौं राउर हवलिया रे ना ॥ ५१० ॥
 हिच्छल चलि ऐलौं दौरा मैं खोजिया रे ना
 रामा उहाँ कुँचर ओबरा से निकासले रे ना
 राम लेइ गैले बाबा का सगरवा रे ना
 रामा उहाँ घोड़ा मलि दलि कैले तेचरवा रे ना
 राम लेइ ऐले अपना दुचरवा रे ना ॥ ५१५ ॥
 राम बाँधि देले निमियाँ के गद्धवा रे ना
 राम उहाँ कुँचर दे घोड़ा घिज मलिदवा रे ना
 राम तब घोड़ा दनवाँ बड़ौले रे ना
 राम तब घोड़ा भैले तेचरवा रे ना
 राम कुँचर चलि गैले रङ्ग ना महलवा रे ना ॥ ५२० ॥
 राम जहाँ बाड़ी भौजी सोनमतिया रे ना
 भौजो देइ देबू घोड़ा चरजमवाँ रे ना
 राम देइ देली घोड़ा चरजमवाँ रे ना
 कुँचर लेइ ऐले घोड़ा का पसवा रे ना
 राम घोड़ा पर कैले कसरिया रे ना ॥ ५२५ ॥
 राम फानि कुँचर भैले असवरवा रे ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 बबुआ तुँड़ चललव दुसमन देसवा रे ना
 बबुआ चलि जाहवू देबिया चौरवा रे ना
 राम देबिया के गोड़ लागि घलिहू रे ना ॥ ५३० ॥
 कुँचर चलि गैले देबिया चौरवा रे ना

राम जाइ कुँचरा अरुन लगौले रे ना
 देवी हम चलतों दुसमन देसवाँ हो ना
 देवी मोरा उपर रहिछन सहैया हो ना
 राम बोलि उठी भौजी सोनमतिया रे ना ॥ ५३६ ॥
 बबुआ देवी दुखगा हिरदया मैं रखिछन हो ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 बबुआ तुँड़ चललठ दुसमन देसवा रे ना
 बबुआ कैसे जनवेँ तोहरि चवलिया हो ना
 देवा बोलि उठे कुँचरा बिजैया हो ना ॥ ५४० ॥
 भौजो हरिचर चनन कटहृष्ण हो ना
 भौजो चाँगन मैं दीहृष्ण रोपवाइ हो ना
 भौजो जब लैं चनन कचनरवा हो ना
 भौजो जब लैं जनिहृष्ण कुँचरा जिअत बाटे हो ना
 भौजो जब चनन जैहृष्ण मौराइ हो ना ॥ ५४५ ॥
 तब जनिहृष्ण कुँचर जुम्लि गैले हो ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 राम रोवे लागल रानी सोनमतिया रे ना
 बबुआ अजुए से मोरा के बिसरलठ हो ना
 राम चलि भैले कुँचरा बिजैया हो ना ॥ ५५० ॥
 राम हिच्छल उड़ि लगले अकसवा हो ना
 राम चलल चलल चलि गैले हो ना
 राम चलि गैले गढ़ परबतवा हो ना
 राम डेरा डाले बावन योखरवा हो ना
 राम बोलि उठे देविया दुखवा हो ना ॥ ५५५ ॥
 बबुआ तुँड़ येलठ दुसमन देसवा हो ना
 बबुआ इहाँ रखिछन बजत चतुरैया हो ना
 बबुआ हम जात वाड़ी बावन गढ़वा हो ना
 बबुआ चल्हकी मैं सपना देखिवैं हो ना
 राम चलि गैली देवी बावन गढ़वा हो ना ॥ ५६० ॥
 राम जहाँ स्थते चल्हकी नौनिया हो ना
 राम तहाँ देवी धैले बाड़ि बिलाइ सखपवा हो ना
 राम सुनि लेवे चल्हकी नौनिया रे ना

चल्हकी तिलकी के बाप खोनावे पोखरवा हो ना
 भैया उनकर बँधावे घटिया हो ना ॥ ५३५ ॥
 राम पोखरा के बड़ि करिगरिया हो ना
 चल्हकी कबहीं ना तिलकी देखली पोखरवा हो ना
 चल्हकी उनकर जीघल धिरकरवा हो ना
 देबो सपना देखाइ चलि रेलो हो ना
 राम जहाँ बाडे कुँचरा बिजैया हो ना ॥ ५३० ॥
 पच्चे चल्हकी के हाल अब सुनि लेबू हो ना
 राम चलि भैलो चल्हकी नौनिया हो ना
 राम जहाँ बाड़ी तिलकी रनियाँ हो ना
 राम बोलि उठे चल्हकी नौनिया हो ना
 राम सुनि लेबे तिलकी रनियाँ हो ना ॥ ५३५ ॥
 रानी सूतल में रहलौं चित सरिया हो ना
 रानी राति के सपनवाँ अजगुतवा हो ना
 रानी बाप राउर खनावेले पोखरवा हो ना
 रामा भैया बँधावेले चाल घटिया हो ना
 रानी कबहीं ना देखलू पोखरवा हो ना ॥ ५४० ॥
 रानी चलि चलू पोखरा असननवाँ हो ना
 राम छरना बचन तिलकी सुनली हो ना
 राम चलि भैलो माँता का पसवा हो ना
 राम सनसुख परखि नजरिया हो ना
 बेटी केकरा से कैबू गारि गेंगवा हो ना ॥ ५४५ ॥
 बेटी आजो ऐलू हमरा पसवा हो ना
 माँता नाहि कोङ्ग से गारि गेंगा कैबौं हो ना
 माँता बाप नीर खनावे पोखरवा हो ना
 माँता पोखरा के बड़ि करिगरिया हो ना
 माँता हम जैबौं पोखरा असननवाँ हो ना ॥ ५५० ॥
 माँता हमरा के दे दह्ल कुटिया हो ना
 माँता छहि कारन हम ऐलौं हो ना
 राम बोलि उठे रानी मैना हो ना
 बेटी सुनि लेबू हमरि बचनियाँ हो ना
 राम अँगना में पोखरा खनेवाँ हो ना ॥ ५५५ ॥

बेटी अँगने बँधैबैँ चाह घटिया हो ना
 बेटी अगने नहैहूँ घरवा जैहूँ हो ना
 बेटी पोखरा पर आवे सवदगरा हो ना
 बेटी ओहि लागि जैव लोभाइ हो ना
 बेटी बाप के नैयाँ हसेव हो ना ॥ ६०० ॥
 बेटी सुनि पैहे बाप ना भैयवा हो ना
 बेटी भोसवे भरैहैं हमनी खलवा हो ना
 राम प्रतना बचन तिलकी सुनली हो ना
 रानी नाहैं दिल्ली अब कुटिया हो ना
 राम चलि गैली तिलकी रनियाँ हो ना ॥ ६०५ ॥
 राम चलि गैली अपनी अटरिया हो ना
 राम सूति रहली अपनी अटरिया हो ना
 रामादे देली बजर को वडवा हो ना
 राम बीति गैले अब दूइ सँभवा हो ना
 राम उने ऐली चल्हकी नौनिया हो ना ॥ ६१० ॥
 राम देखत बाड़ी तिलकी हवलिया हो ना
 राम चलि मैली रानी का पसवा हो ना
 राम सुनि लेबू रानी ना मैनवाँ हो ना
 रानी तिलकी बिलो दूइ सँभवा हो ना
 रानी दे दीतू अब इहाँ कुटिया हो ना ॥ ६१५ ॥
 रानी दूइ घड़ी के दिल्ली कुटिया हो ना
 रामा बोलि उठे रानी मैनवाँ हो ना
 चल्हकी रतिये नहैहै रतिये ऐहे रे ना
 राम चलि मैली चल्हकी नौनिया हो ना
 राम सुनि ले तिलकी रनियाँ हो ना ॥ ६२० ॥
 रानी खोल देह बजड को वडवा हो ना
 रानी दूइ घड़ी के पौली कुटिया हो ना
 रानी भट पट खोलली को वडवा हो ना
 रामा इस पाँच सखिया बटोरली हो ना
 रानी गोडवा मैं डाले गोडहरवा हो ना ॥ ६२५ ॥
 रानी हथवा मैं डाले हथसँकरवा हो ना
 रानी बारे बारे मोविया गुहैली हो ना

रामा कैली बोरह सिंगरवा है ना
 रानी दखिन के चिरवा पहिरली है ना
 रानी चौलिया पैन्हले मखमलवा है ना ॥ ६३० ॥
 रानी बनवाँ लगवे अनमोलवा है ना
 रामा लिलरा पर साटले बँदुलिया है ना
 रानी नैना मैं करते कजरवा है ना
 रामा जैसे ऊगे दुजिया के चँदरमाँ है ना
 रानी दरपन मैं देखे सुँहवाँ है ना ॥ ६३५ ॥
 रानी धीचं मोक मारे आपनि श्रतिया है ना
 दैबा काहे के दिछलून सुरतिया है ना
 दैबा भारे कन्ता भैले निरमोहिया है ना
 दैबा हमरे जीञ्चल धिरकरवा है ना
 रामा सभ सखि भैली तेजरवा है ना ॥ ६४० ॥
 रानी पहिल देवढ़ लात डलली है ना
 रामा वाँवे अलङ्ग काग बोलते है ना
 रानी अगवाँ के लात यक्खवाँ डलली है ना
 रामा सुनि लेबू कगवा कुलच्छन है ना
 कगवा। तोहरा के देवाँ दुध भात खोरवा है ना ॥ ६४५ ॥
 कगवा पुरस के बटिया देखिहू है ना
 रानी दोसर देवढ़ लात डलली है ना
 रामा टिकुली टपक झुँझाँ गिरली है ना
 रामा बोलि उठे तिलकी रनियाँ है ना
 रामा सुनि लेबे सखिया सलेहरी रे ना ॥ ६५० ॥
 रामा बारह बरिस बीत गैले है ना
 रामा कबही ना फरके मोर टिकुलिया है ना
 सखी एकर सभ करून ना बिचरवा है ना
 रानी एकर कवन करौं मैं बिचरवा है ना
 रानी तेसर देवढ़ लाँघि गैली है ना ॥ ६५५ ॥
 रामा टुटि गैले चौलिया के बँदवा है ना
 सखी काहे लागि टुटे चौलि बँदवा है ना
 सखी एकर सभ करून ना बिचरवा है ना
 रानी तोरे कन्ता आवे पोखरवा है ना

रानी ओहि लागि दुटे चोलि बँदवा हो ना ॥ ६६० ॥
 रानी चौथ देवढ़ लात डल्ली हो ना
 रामा फुफुति फरकी सुँहया गिरलि हो ना
 सखी रकर सभ करू ना विचरवा हो ना
 रानी तोरे मन परे विचरवा हो ना
 रानी ओहि लागि फरके फुफुतिया हो ना ॥ ६६५ ॥
 रामा बोलि उठे तिलकी रनिया हो ना
 रामा सुनि लेबे सखिया सलेहरी रे ना
 सखी तोहनी करू हम से मसखरिया रे ना
 सखी मोरे कन्ना चोल्हि ले गैलि हो ना
 रामा मोरे कन्ना कैले होइहूँ देसर विचरवा हो ना ॥ ६७० ॥
 रामा जो कन्ना अब मोरे रहिते हो ना
 रामा कैले रहिते हमरो गववाँ हो ना
 रानी पचवाँ देवढ़ लात डल्ली हो ना
 रानी कट्टाँ देवढ़ लाँधि गैली हो ना
 रानी सातवाँ देवढ़ लाँधि गैली हो ना ॥ ६७५ ॥
 रामा पोखरा विचे धजवा लौकले हो ना
 रामा बोलि उठे चल्हकी नौनिया हो ना
 रामा चल्हकी हवी बड़ि सुँहलगिया हो ना
 रामा चल्हकी भैली सखिया सलेहरी हो ना
 रामा इहवाँ से काग उड़ि चलले हो ना ॥ ६८० ॥
 रामा जाइ कुँचरा सिरवा टरैले हो ना
 राम बोलि उठे कुँचरा विजेया हो ना
 रामा सुनि लेबे अब सार कगवा रे ना
 रामा काइ सार कगवा टरैलन हो ना
 रामा बोलि उठे देबो दुरुगवा हो ना ॥ ६८५ ॥
 कुँचर जनम सनेहिया जूटि ऐली हो ना
 कुँचर ओहि लागि कगवा टरैले हो ना
 रामा चलि भैले सखिया सलेहरी रे ना
 रामा चलि गैली पोखरा के मिँडवा रे ना
 रामा बोलि उठे देविया दुरुगवा रे ना ॥ ६९० ॥
 बुचा सुनि देबो कुँचरा विजेया हो ना

बबुआ आइ गैली जनम सनेहिया हो ना
 बबुआ क्वैकि दे जनानी अब घटिया हो ना
 रामा उठे कुँचर रोके अब घटिया हो ना
 रामा बोलि उठे सखिया सलेहरी हो ना ॥ ६६५ ॥
 रामा बोलि उठे तिलकी रनियाँ हो ना
 चल्हकी इन हँ के देह न टोकसिया हो ना
 रामा सखी लोग करिहैं असननवाँ हो ना
 रामा बोलि उठे चल्हकी नौनियाँ हो ना
 रानी अपना से देह न टोकसिया हो ना ॥ ७०० ॥
 रामा बोलि उठे तिलकी रनियाँ हो ना
 रामा सुनि लेबू पौखरा सौदगरवा हो ना
 बबुआ कहाँ तोहार घरवा दुअरवा हो ना
 बबुआ कहाँवा के कैलब पछेतवा हो ना
 रामा घर मोर हवे बुनवुनवा हो ना ॥ ७०५ ॥
 रामा चलि येली गढ़ परवतवा हो ना
 रामा बोलि उठे सखिया सलेहरी हो ना
 रखाँ क्वाड़ि दी जनानी अब घटिया हो ना
 रामा सखी लोग करिहैं अब असननियाँ हो ना
 रामा बोलि उठे कुँचर बिजैया हो ना ॥ ७१० ॥
 सखी उक पहर दतुअनियाँ हो ना
 सखी दूझ पहर असननियाँ हो ना
 सखी तीसर पहर देबी पुजनवाँ हो ना
 सखी चौथ पहर दाना दुनियाँ हो ना
 सखी पचवाँ पहर मोर तेअसिया हो ना ॥ ७१५ ॥
 सखी क्वठाँ पहर वाट क्वोडबेँ हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 रामा सुनि पैहैं बावन सुबवा हो ना
 रामा सुसवन भरैहैं तोहरि खलिया हो ना
 रामा उतना बचन कुँचर सुनले हो ना ॥ ७२० ॥
 रामा कैसन हवे बावन गरभी सुबवा हो ना
 रामा ससुर के देखबेँ सबैया हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना

रामा सुनि लेब० पोखरा सवदगरवा ही ना
 रामा जेकर बाड़ी येसन सुरतिया ही ना ॥ ७२५ ॥
 रामा कैसन हवी तोहरि महतरिया ही ना
 रामा कैसन हवी तोहरि तिरियवा ही ना
 रामा कौड़ी लोभे खेदली बहरवा ही ना
 रामा उन के जीआल धिरिकरवा ही ना
 रामा बोलि उठे कुँचर बिजैया ही ना ॥ ७३० ॥
 रामा कैसन हवी तोहरि महतरिया ही ना
 रामा कैसन हवे तोहर पुरखवा ही ना
 रामा जेकर हवी येसन सुरतिया ही ना
 रामा फुलवा नीअर जेकर देहिया ही ना
 रामा बने बने फिरेलू अकेलवा ही ना ॥ ७३५ ॥
 रामा उनकर जीआल धिरिकरवा ही ना
 दैबा काइ रौरा बाप के नैयाँ ही ना
 दैबा का रौरा माँता के नैयाँ ही ना
 दैबा का रौरा भैया के नैयाँ ही ना
 दैबा का रौरा भौजी के नैयाँ ही ना ॥ ७४० ॥
 रामा बोलि उठे कुँचर बिजैया ही ना
 सखी का रौरा बाप के नैयाँ ही ना
 सखी का रौरा माँता के नैयाँ ही ना
 रामा बोलि उठे तिलकी रनियाँ ही ना
 दैबा बाप के नाम बावन सुबवा ही ना ॥ ७४५ ॥
 दैबा भैया के नाम मानिक चँदवा ही ना
 दैबा माँता के नाम मैनवाँ ही ना
 रामा बोलि उठे कुँचर बिजैया ही ना
 सखी बाप के नाम गोरख सिंघवा ही ना
 सखी माँता के नाम घघेलवा ही ना ॥ ७५० ॥
 सखी भैया के नाम धीर क्षतिरी ही ना
 सखी भौजी के नाम सोनमतिया ही ना
 रामा बोलि उठे तिलकी रनियाँ ही ना
 दैबा काइ हवे ससरवा नमवाँ ही ना
 दैबा काइ हवे सरवा नमवाँ ही ना ॥ ७५५ ॥

दैबा काइ हवे सासु के नमवाँ हो ना
 दैबा काइ हवे रौरा तिरिया के नमवाँ हो ना
 रामा बोलि उठे कुँचर बिजैया हो ना
 सखी काइ तारे ससुर के नमवाँ हो ना
 सखी का तारे भसुर के नमवाँ हो ना ॥ ७६० ॥
 सखी का तारे गोतिनी के नमवाँ हो ना
 सखी का तारे सैयाँ के नमवाँ हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 दैबा ससुर के नाम गोरख सिंघवा हो ना
 दैबा भसुर के नाम धीर क्षतिरी हो ना ॥ ७६५ ॥
 दैबा सासु जी के नाम घोलवा हो ना
 दैबा गोतिनी के नाम सौनमतिया हो ना
 दैबा सैयाँ के नैयाँ नाहिँ जनल्लू हो ना
 रामा बोलि उठे कुँचरा बिजैया हो ना
 सखी ससुर जी के नैयाँ नावन सववा हो ना ॥ ७७० ॥
 सखी सासु जी के नाम मेनवाँ हो ना
 सखी तिरिया के नाम हम नाहिँ जनलोँ हो ना
 रामा छतना बचन तिलकी सुनली हो ना
 रामा चँगवाँ के माँह पाके फेरली हो ना
 रामा बोलि उठे चल्हकी नौनियाँ हो ना ॥ ७७५ ॥
 रामा सुनि ले अब ननदोइया हो ना
 रामा बिन गवने बतियौलू हो ना
 कुँचर इहाँ लगिहँ तोहरा नेगवा हो ना
 रामा छक ही भोहर कुँचर दिहले हो ना
 रामा बोलि उठे चल्हकी नौनियाँ हो ना ॥ ७८० ॥
 कुँचर भलि भाँति पूरब चौकवा हो ना
 कुँचर पछल पँडितवा बोलैवी हो ना
 कुँचर भलि भाँति गवना तव करैबी हो ना
 रामा बोलि उठे कुँचरा बिजैया हो ना
 रामा क्षतिस देवता सिर उठौलो हो ना ॥ ७८५ ॥
 रामा जब ले नाहिँ कटबोँ बाप के बेरियवा हो ना
 रामा बोलि उठे देविया दुखगवा हो ना

कुँचर फानि घोड़ा होखू असवरवा हो ना
 कुँचर इह हवी सखिया सलेहरी हो ना
 कुँचर तेहि रखिहैं अब भोराइ हो ना ॥ ७६० ॥
 कुँचर आगे पाक्हे जन तकिहू हो ना
 रामा प्रतना बचन कुँचर सुनले हो ना
 रामा प्रतना बचन तिलकी सुनली हो ना
 रामा धाइ तिलकी धरे घोड़ा बगिया हो ना
 सामी सुनि लेबू हमरि बचनिया हो ना ॥ ७६५ ॥
 सामी बारह बरिस बोत गैले हो ना
 सामी सेंदुरा के क्लैं सपनवाँ हो ना
 सामी आजो मोर सेंदुर बजरले हो ना
 सामी अजुए के राति डेरा डलितव हो ना
 सामी मोरे देहे उठेचा अगिनियाँ हो ना ॥ ८०० ॥
 सामी आजु मोरि अगिनि बुझैव हो ना
 रामा बोलि उठे कुँचरा विजया हो ना
 रामा सुनि लेबू पातरि तिरिया हो ना
 तिरिया कैसे मैं अगिनि बुवैबौं हो ना
 तिरिया देबो दुरुगा कंठवा मैं रखलों हो ना ॥ ८०५ ॥
 तिरिया सभ देवता होइहैं ना बिछोहवा हो ना
 तिरिया जुभि जैबौं भाड़ मैदनवाँ हो ना
 रामा प्रतना बचन तिलकी सुनली हो ना
 तिलकी रोवे लगली जार बे जरवा हो ना
 सामी अजुए से मोरा के तिअगले हो ना ॥ ८१० ॥
 रामा बोलि उठे कुँचरा विजया हो ना
 तिरिया मनवाँ मे धरू ना धिरिजवा हो ना
 तिरिया रन जीति धरवा चलबों हो ना
 रामा प्रतना बचन के सुनलवे हो ना
 सामी जबे कुड़बौं घोड़ बगवा हो ना ॥ ८१५ ॥
 सामी आजु कुकु गुनवाँ देखेव च्छो हो ना
 रामा कुँचर उहाँ प्रड़वा दबैते हो ना
 हिच्छल उड़ि लागे अब अकसवा हो ना
 रामा चलि भैली सखिया सलेहरी रे ना

रामा चलि गैली रँगवा महलिया हो ना ॥ ८२० ॥
 रामा जहाँ बाटे रानी ना मैनवाँ हो ना
 रामा सनसुख परलि नजरिया हो ना
 दैबा बोलि उठे रानी तव मैनवाँ हो ना
 रामा सुनि लेबे तिलकी तव रनियाँ रे ना
 बेटी दूह घड़ी के दिहलीं कुटिया रे ना ॥ ८२५ ॥
 बेटी कहवाँ गँवलू सारि रतिया हो ना
 बेटी काहे तेर चेहरा उदसवा हो ना
 रामा पोखरा के बड़ि करिगरिया हो ना
 रामा फिरि फिरि देखलौं पीखरवा हो ना
 छँमा उहवे गँवलौं सारि रतिया हो ना ॥ ८३० ॥
 छँमा भाड़ि बहेला पक्किमवा हो ना
 छँमा ओहि लागि चेहरा उदसवा हो ना
 रामा उतना बचन के सुनलवे हो ना
 रामा सखी अपने अपने गैली अटरिया हो ना
 रामा उहाँ बोले देबी ना दूखगवा हो ना ॥ ८३५ ॥
 कुँचर सुनि लेब० हमरि बचनिया हो ना
 कुँचर इहाँ बनल तोहरि सौतिया हो ना
 रामा पहिलि लड़ैया मानिक चँदवा हो ना
 रामा दूसरि लड़ैया बावन सुबवा हो ना
 रामा चलि गैले जिरजल किलवा हो ना ॥ ८४० ॥
 रामा उहवाँ बहेले भिरभिर नदिया हो ना
 रामा धोड़वा फनावे कुँचर नदिया हो ना
 रामा कुटि तेगा गिरे ओहि नदिया हो ना
 रामा भहड़े लागे कुँचर बिजैया हो ना
 रामा काज्ज के कहल नाहिं मनलीं हो ना ॥ ८४५ ॥
 रामा अपने से रेलौं जेहलखनवाँ हो ना
 रामा तेगवा गिरज भिरभिर नदिया हो ना
 रामा अब कवन करब मनसैया हो ना
 दैबा बोलि उठे हिच्छल बछेड़वा हो ना
 बबुआ छतिरी के कोखिया जनमलव हो ना ॥ ८५० ॥
 बबुआ उतने मैं गैलव आकुलैया हो ना

बबुआ जाहि घड़ी लगिछे० लोहवा जुझरवा हो ना
 बबुआ उहाँ किसे आँगेजबन हो ना
 बबुआ सात नदी रधिर बमकिछे० हो ना
 बबुआ इहाँ करू कठिन करेजवा हो ना ॥ ८४५ ॥
 रामा बोलि उठे हिच्छला बछड़वा हो ना
 कुँचर कसिष्ठ के धरिहरू लगमिया हो ना
 बबुआ खिलि जैबौं भिरभिर नदिया हो ना
 बबुआ दँतबन तेगवा निकालबौं हो ना
 रामा तेगवा निकालि हिच्छल लेले हो ना ॥ ८४६ ॥
 रामा चलि भैले हिच्छल वछड़वा हो ना
 रामा चलि भैले जिरजल किलवा हो ना
 रामा उपर लागल कठ बँसवा हो ना
 रामा निचवा लागल बबुरनियाँ हो ना
 रामा ताहि बिचे जिरजल किलवा हो ना ॥ ८४७ ॥
 रामा काटि घलले अब बबुरनियाँ हो ना
 कुँचर तेगवन काटे कठ बँसवा हो ना
 रामा किला भीतर लेले पैसरवा हो ना
 रामा चार ओर कुँचर धूमि रेले हो ना
 रामा कतहौं ना मिले पैसरवा हो ना ॥ ८४८ ॥
 रामा प्रक ओर रहे निकसरवा हो ना
 रामा हनल रहे बजड़ के वँडवा हो ना
 रामा उहाँ हिच्छल मारे हनि टपवा हो ना
 रामा टुटि गैले बजड़ के वँडवा हो ना
 रामा उहाँ रहले दूझ चौकिदरवा हो ना ॥ ८४९ ॥
 रामा बोलि उठे देबी तो दुखगवा हो ना
 बबुआ सुनि लेबन कुँचर बिजै मल हो ना
 बबुआ बनल बाड़ि तोहरि सैतिया हो ना
 बबुआ इहाँ करू समज्जतवा हो ना
 कुँचर मारि घाले दूना जना सिरवा हो ना ॥ ८५० ॥
 रामा खँडवा के रधिर चिखैले हो ना
 रामा दूसर देवड़ कुँचर काटले हो ना
 रामा तौसर देवड़ काटि गैले हो ना

रामा चौथे देवढ़ काटि गैले हो ना
 रामा पंचवाँ देवढ़ काटि गैले हो ना ॥ ८४३ ॥
 रामा छव देवढ़ काटि गैले हो ना
 रामा उहाँ रहले सभ ना बनियवाँ हो ना
 रामा बैठल रहले सुनसी देवनवाँ हो ना
 रामा लिखत रहले बँधुआन रसववा हो ना
 रामा बोलि उठे देबी ना दुरुगवा हो ना ॥ ८४० ॥
 रामा मारि धालू सभ ना बनियवाँ हो ना
 कुँचर मारि धालू मुनसी देवनवाँ हो ना
 कुँचर मारि काटि कैले मैदनवाँ हो ना
 कुँचर सतवाँ देवढ़ काटि धत्ते हो ना
 रामा तेगवा के फल मारि गैले हो ना ॥ ८४५ ॥
 रामा बँधल रहले सभ ना बँधुआवा हो ना
 रामा नजर परले सभ ना बँधुआवा हो ना
 रामा रोवे लगले सभ ना बँधुआवा हो ना
 रामा किया हवे राजा मानिक चँदवा हो ना
 रामा किया राजा हवे बावन सुबवा हो ना ॥ ८५० ॥
 रामा बोलि उठे सभ ना बँधुआवा हो ना
 रामा अब राजा करिहँ कवन हवलिया हो ना
 रामा बोलि उठे कुँचरा बिजैया हो ना
 रामा नाहिँ हवे ससुर बावन सुबवा हो ना
 बँधुए मोरे नाम कुँचर बिजैया हो ना ॥ ८५५ ॥
 बबुआ मनवाँ मै धरू ना धिरिजवा हो ना
 बबुआ सभ कर सेनुरा बज्जराइब हो ना
 रामा काटे लगले बँधआ बेरियवा हो ना
 बबुआ काटि कूटि कैले मैदनवा हो ना
 रामा बोलि उठे कुँचरा बिजैया हो ना ॥ ८६० ॥
 रामा सुनि लेबू सभ ना बँधुआवा हो ना
 बबुआ लूटि लह बावन बजरिया हो ना
 बबुआ लूटि लाटि चक्कले बावन पोखरवा हो ना
 रामा बोलि उठे कुँचरा बिजैया हो ना
 रामा खोजे लगले बाप ना मैववा हो ना ॥ ८६५ ॥

रामा काई भैले बाप गोरख सिंघवा हो ना
 रामा काई भैले भैया धीर छतिरी हो ना
 रामा किया सूबा फँसिया दियौले हो ना
 रामा बोलि उठे बाप गोरख सिंघवा हो ना
 रामा किया हूवे भूत बैतलवा हो ना ॥ ६२० ॥
 रामा बोलि उठे कुँचरा बिजैया हो ना
 भैया नाहिँ हवे भूत बैतलवा हो ना
 बबुआ अपने से ऐलैं जेहलखनवाँ हो ना
 बाप मेर नाम कुँचरा बिजैया हो ना
 रामा बोलि उठे बाप गोरख सिंघवा हो ना ॥ ६२५ ॥
 बबुआ अपने से ऐलैं जेहलखनवाँ हो ना
 बबुआ कुलवा मैं फ्रकला फतिंगवा हो ना
 बबुआ बँसवा के कैलाङ्गुनिथनवा हो ना
 बबुआ कैसे छूड़ि ऐले सोनमतिया हो ना
 बबुआ तोरि भौजी परनवाँ के अधरवा हो ना ॥ ६३० ॥
 रामा उहाँ कुँचर सुमिरे देवी दुरुगा हो ना
 रामा उहाँ कुँचर चकवा उलटले हो ना
 रामा सनमुख पर्से नजिया हो ना
 रामा रोवे लगले कुँचरा बिजैया हो ना
 बाप प्रतना सासत सुबवा कैले हो ना ॥ ६३५ ॥
 रामा बेलि उठे बाप गोरख सिंघवा हो ना
 रामा रोवे लागे बाप ना भैयवा हो ना
 देवा बोलि उठे बाप गोरख सिंघवा हो ना
 बबुआ ओह जनमे रेलैं लिखाइ हो ना
 बबुआ जवन भोग कैलैं बावन किलवा हो ना ॥ ६४० ॥
 बबुआ बोलि उठे राजा गोरख सिंघवा हो ना
 बबुआ फिरि जा देस ना सुलुकवा हो ना
 बाप अब ले मैं रहलैं अकसर जिअरवा हो ना
 बाप अब भैलैं तीनि अब सुबवा हो ना
 बाप जवनि अलझ अब तकबैं हो ना ॥ ६४५ ॥
 बाप किलवा दखल कै घलबैं हो ना
 रामा चालि भैले कुँचरा बिजैया हो ना

रामा पुँकि दिहले बावन जोहलखनवा हो ना
 रामा पुँकि को आवे बावन पोखरवा हो ना
 रामा चलि ऐले भंवरा पोखरवा हो ना ॥ ६५० ॥
 रामा प्रक्त नौआ चललि बरिअतिया हो ना
 कुँचर सभ के पकड़ि मँगौले हो ना
 नौआ प्रह्ल सभ के बनावृ हजमतिया हो ना
 रामा उहवाँ खरिदले कपड़वा हो ना
 रामा उहवाँ बनौले जेवनरवा हो ना ॥ ६५५ ॥
 रामा सभ बँधुआन कैले असननवाँ हो ना
 रामा जेइ जैसन रहले सरदरवा हो ना
 रामा जेइ जैसन कैले पहिरनवाँ हो ना
 रामा बोलि उठे कुँचरा विजैया हो ना
 पच्चे सभे मिलि जाईँ अपने गिरिहिया हो ना ॥ ६६० ॥
 पच्चे बाँचि जैहँ अकसर जिअरवा हो ना
 पच्चे सभे मिलि दिहीँ असिरबदवा हो ना
 पच्चे रन जीति घरवा येबाँ हो ना
 पच्चे बोलि उठे सभ ना बँधुआवा हो ना
 पच्चे कुअर रवाँ पाछे करब गोहरिया हो ना ॥ ६६५ ॥
 रामा बोलि उठे कुँचरा विजैया हो ना
 पच्चे सभे जाईँ अपना अपना देसवा हो ना
 रामा चलि गैले सभ ना बँधुआवा हो ना
 रामा बाँचि गैले बाप ना भैयवा हो ना
 रामा बोलि उठे कुँचरा विजैया हो ना ॥ ६७० ॥
 रामा।सुनि लेबृ हिच्छल बछेड़वा हो ना
 घोड़ा ले जा बाप ना भैयवा हो ना
 रामा उड़ि हिच्छल लगले अकासवा हो ना
 रामा चलि गैले।दिस धुनधुनवा हो ना
 रामा नजरी परेलि सोनमतिया हो ना ॥ ६७५ ॥
 रामा जरि मरि होखेले खँगरवा हो ना
 हिच्छल कहवाँ को मष्टी टंगले रेलव हो ना
 रामा मेरां परान कहवाँ कूड़।एलव हो ना
 हिच्छल जलदी से जा कुँचर पसवा हो ना

हिच्छल अबरी रन जीति ऐव हो ना ॥ ६८० ॥
 हिच्छल सोनवाँ मड़ेबाँ तोहर खुरिया हो ना
 रामा चलि ऐले हिच्छल बक्केड़वा हो ना
 रामा जहाँ बाघ मारेले असनवाँ हो ना
 रामा सभ म्हाल सोनवाँ कुँचर कहले हो ना
 रामा बोलि उठे देवी दुरुगवा हो ना ॥ ६८५ ॥
 बबुआ बनल बाड़ि तोहरि सैतिया हो ना
 बबुआ चढ़ि चलू भंवरानन इनरवा हो ना
 रामा पोखरा के गरद मिलौले हो ना
 रामा इनरा पर ढाले कुँचर डेरवा हो ना
 रामा उन्ने ऐली बावन|पनिहरिया हो ना ॥ ६९० ॥
 रामा उहै करे मसखिया हो ना
 रामा बोलि उठे कुँचरा पनिहरिया हो ना
 रामा कहवाँ के हवे मोसफिरवा हो ना
 रामा सुनि पैहै रजा बावन सुबवा हो ना
 बबुआ सुसवन मरैहै तोहरि खलिया हो ना ॥ ६९५ ॥
 रामा प्रतना बचन कुँचरा सुनले हो ना
 कुँचरा पोरि देले सभन के धरिलवा हो ना
 रामा क्षिणि लेले सभे अभरनवाँ हो ना
 रामा सभे लौँड़ी चलली उघरवे हो ना
 रामा चलि गैली बावन कचहरिया हो ना ॥ १००० ॥
 रामा बोलि उठे सभ ना लौँड़िया हो ना
 रामा सुनि लेबन बावन|गरभी सुबवा हो ना
 सुबवा कहवाँ के ऐले एक सुबवा हो ना
 रामा सभ बँधुचन कटले बेरियवा हो ना
 रामा लूटि लेले बावन बजरिया हो ना ॥ १००५ ॥
 रामा पूँकि देले जिरजल किलवा हो ना
 रामा पोखरा के गरद मिलौले रे ना
 राजा हमनी सभ के कैले दुरदसवा रे ना
 रामा तोरि सूबा लागल बँहियाँ घुनवाँ रे ना
 रामा प्रतना बचन सुबवा सुनले हो ना ॥ १०१० ॥
 रामा सूबा जरि मरि होले ना खँगरवा हो ना

रामा सुनि लेबे बेटा मानिक चँदवा हे ना
 बेटा साजि लेझ अपनि फौजिया हो ना
 बुच्चा भिड़ि लेझ भँवरानन हथवा हो ना
 रामा सरवा के पकड़ि मँगैहूँ हो ना ॥ १०१५ ॥
 रामा ओकर देखब सुरतिया हो ना
 रामा सरवा से वसिया गढ़ैबैँ हो ना
 रामा उहाँ स्त्रा साजेले फौदिया हो ना
 रामा धुरिया लांगला असमनवाँ हो ना
 रामा बजवा बाजे जुभरवा हो ना ॥ १०२० ॥
 रामा बोलि उठे देवी दुरुगवा हो ना
 कुँअर इहे हवे मानिक पलटनियाँ हो ना
 रामा घोडवा नचावे कुँअर मैदनवाँ हो ना
 रामा। सनमुख भैले जबबवा हो ना
 रामा बेरि लिहले सभ ना फौदिया हो ना ॥ १०२५ ॥
 रामा लागि गैले लोहवा जुभरवा हो ना
 रामा मारे लागल कुँअरा बिजेया हो ना
 रामा देवी दुरुगा कैली छतर छहियाँ हो ना
 रामा काटि कूटि कैले मैदनवा हो ना
 रामा बाँचि गैले राजा मानिक चँदवा हो ना ॥ १०३० ॥
 रामा उन हँ के नाक काटि घलले हो ना
 रामा कनवेँ काटि अब घलले हो ना
 रामा बँहियाँ काटि घलले हो ना
 रामा बाँधि देले बोडा के पिछड़िया हो ना
 रामा चलि गैले राजा मानिक चँदवा हो ना ॥ १०३५ ॥
 रामा जहाँ लागे बावन कचहरिया हो ना
 रामा सनमुख परलि नजरिया हो ना
 रामा खिसियैं भरल मतवलवा हो ना
 रामा बोलि उठे बावन गरभी सुबवा हो ना
 रामा सारे जुझि जैतँ भाड़े मैदनवाँ हो ना ॥ १०४० ॥
 रामा कनवाँ कटाइ घरवा ऐलाँ हो ना
 रामा क्षतिरी के कौखिया जनमलाँ हो ना
 रामा फ्रतना बचन बावन सुनले हो ना

रामा उहाँ सूबा साजे पलटनियाँ हो ना
 रामा चलि भैले बावन गरभी सुबवा हो ना ॥ १०४५ ॥
 रामा सूबा चलि ऐले भाडे मैदनवाँ हो ना
 रामा लागि गैले लोहवा जमरवा हो ना
 रामा कुँचर मारि काटि कैले मैदनवाँ हो ना
 रामा बाँचि गैले राजा बावन सुबवा हो ना
 रामा कर जारि करेला बिनतियाँ हो ना ॥ १०४० ॥
 बबुआ सुनि लेब० हमरि बचनियाँ हो ना
 कुँचर हम हवीं तोहरे ना ससुरवा हो ना
 बबुआ छाडि देब० हमर जिअरवा हो ना
 रामा फानि कुँचर मारे उनकर सिरवा हो ना
 रामा काटि कूटि कैले मैदनवाँ हो ना ॥ १०४५ ॥
 रामा चलि ऐले बावन सूबा गढ़वा हो ना
 कुँचरा मनवाँ मैं करेला घमँडवा हो ना
 रामा नाहिँ रहिते जाँघे भोरा जोरवा हो ना
 रामा नाहिँ बँहियाँ रहिते बौसैया हो ना
 रामा काइ करती देवी ना दुखवा हो ना ॥ १०५० ॥
 रामा देवी दुखगा भैली ना विकोहवा हो ना
 रामा घोड़ा कुँचर गिरेले इनरवा हो ना
 रामा ऊँचि ना अटारी तिलकी चढ़ली हो ना
 रामा तिलकी को परलि नजरिया हो ना
 तिलकी उहवाँ चलावे इनर बनवाँ हो ना ॥ १०५५ ॥
 रामा चलि ऐली तिलकी रनियाँ हो ना
 रामा चलि ऐली चलकी नौनियाँ हो ना
 रामा कुचरा को बँहियाँ पकड़ली रे ना
 रामा लेइ गैली बुधुआ कोँहरा को चकवा रे ना
 रामा बेलि उठी तिलकी रनियाँ रे ना ॥ १०६० ॥
 बुधुआ अबकी को सेनुरा बहोरिहै रे ना
 बुझू आधा राज तोहरे के बटबूँ हो ना

 रामा चलकी पछल परिहत बोलौली हो ना
 रामा भलि भाँति भैले गवनवाँ हो ना

रामा आधा राज दिहले अब कोँहरे रे ना ॥ १०७५ ॥
 रामा आधा राज दिहले अब बन्हने हो ना
 रामा कुँचरा गैले दुचरा का सोभवा रे ना
 रामा छोट भैया रहले सुखज मजवा रे ना
 बबुआ भल कुँचर ऐले अब दुचरवा रे ना
 बबुआ इन हँ के मारू अगिनि बनवाँ हो ना ॥ १०८० ॥
 रामा क्वाड़त बाड़े अब अगिनि बनवाँ रे ना
 रामा जरे लागल कुँचरा बिजैया रे ना
 रामा तीनि लोक सुमिरे आपन सतवा रे ना
 रामा जोरे सत होखू ना सहेया हो ना
 रामा ऊहो तो मारेली इनर बनवाँ रे ना ॥ १०८५ ॥
 रामा कुँचरा के लेले बचाइ रे ना
 तिलकी लेझ लेले हाथ मैं तेगवा रे ना
 तिलकी सभ कर मँडि मारि बलली हो ना
 रामा गोदिया मैं रहले प्रक क्षोटका भैयवा रे ना
 रामा बबुआ लेझ चलवेँ रे ना ॥ १०९० ॥
 सामी भैया के नतवा लगैवेँ रे ना
 सामी कोइला बोरेवेँ बावन गढ़िया हो ना
 रामा हँडिया फनाइ कुँचर चलले हो ना
 रामा विचे शास्ते देले ना मोकमवाँ हो ना
 रामा हम सुतवेँ कुँचर के गोदिया हो ना ॥ १०९५ ॥
 रामा कुँचरा के लाग गैले निँदिया रे ना
 सरवा लेले रहले क्षपन ना कुरिया रे ना
 रामा पेसि देले कुँचरा के नरोटिया रे ना
 रामा ऊहो तो लुकैले डाँड़ी भितरा रे ना
 रामा लोहिया लागल पह फटले रे ना ॥ ११०० ॥
 चल्हकी सामी जी के दह ना जगाइ रे ना
 रामा जाइ चल्हकी जगैली रे ना
 चल्हकी गिरि पश्ली अब सुखैया रे ना
 रामा रोवे लगली तिलकी रनियाँ रे ना
 रामा कोनियोँ के अब नाहिँ भैलैँ रे ना ॥ ११०५ ॥
 रामा नैहर के नतवा क्षोड़ली रे ना

रामा उह्वाँ चनन गैले मौशाइ रे ना
 रामा परि गैलि सोना नजरिया रे ना
 सोनवाँ गिरि परखी अब ना धरतिया रे ना
 रामा धौरि चलली अब सोनमतिया रे ना ॥ १११० ॥
 रामा धौरि गैली देवी ना चौरवा रे ना
 दुरुगा जो बलका कैले ना कसुरवा रे ना
 हथवा काठि नाहिँ बिगबौं रे ना
 दुरुगा अबरी रन बबुआ जितिहँ रे ना
 रामा सोनवैं क्वबौं मँडपवा रे ना ॥ १११५ ॥
 रामा चलि भैली अब सोनमतिया रे ना
 रामा चलि गैली कुँचरा के पसवा रे ना
 सोनवाँ उह्वाँ सतवा सुमिरली रे ना
 रामा चीरि देले अपनि नखुनवाँ रे ना
 रामा कुँचरा जियाइ अब घलली रे ना ॥ ११२० ॥
 रामा कुँचरा जियाइ वर एली रे ना
 रामा बाजे लागलि अनन्द बधैया रे ना
 रामा बोलि उठे रानी सोनमतिया रे ना
 हेमियाँ बबुआ के बाड़ि अब सैतिया रे ना
 रामा बोलि उठे कुँचरा विजया रे ना ॥ ११२५ ॥
 हेमियाँ भौजी जाइ समुझैहूँ रे ना
 भौजो जिन्ह लैका दिहले उपदेसवा रे ना
 भौजो सभ के पकड़ि मँगबौं रे ना
 भौजो सभ के पकड़ि मँगली रे ना
 रामा बोलि उठे कुँचरा विजया रे ना ॥ ११३० ॥
 भौजो सभ लड़िके करूँ पहिरौआ रे ना
 रामा सभ के खियोली मिठैया रे ना
 रामा हँसत खेलत लड़िके गैले रे ना
 रामा इह्वाँ कुँचर लेले ग्रिही बसवा रे ना
 रामा इह्वाँ लेले शाम जी के नैयाँ रे ना ॥ ११३५ ॥
 कुँचरा भारी कैले देवी के पुजनवाँ रे ना
 रामा दुरुगा बड़ खुस हो गैली रे ना
 कुँचरा जुगे जुग जियाँ ना बरिसवा रे ना

इति ।

TRANSLATION.

INVOCATION.

I invoke the god of this place and earth,* and the village god: then I invoke the feet of my mother, and of my spiritual preceptor. Next I invoke the Brahm of the village, (5) and the sun god Suruj Mal, whose lamp is burning every day. I invoke Mother Ganges, whose water flows in a clear stream. I invoke the five Páñdavas, (10) and the heroic Hanumán.† Again I invoke the goddess Durgá: O goddess, be thou a help to my throat as I sing this song. O goddess, if any letters are forgotten, bring them together number by number. (15) Then will I invoke the god Goraiyá‡ of Delhi and the Musalmán saint Subhán Gír.§

With what shall I honour, the god of this place and earth, the village god, the feet of my mother, (20) and of my spiritual preceptor, the Brahm of the village, Suruj Mal, Mother Ganges, the five Páñdavas, (25) Hanumán, Durgá, Goraiyá of Delhi, and Subhán Gír.

With oblations will I honour the god of this place and earth, (30) and with grain the village god. With my ten nails (*i. e.*, with reverently joined hands) will I honour my mother's feet, and with yellow cloth my spiritual preceptor's. With incense will I honour the Brahm of the village, and with a stream of milk Suruj Mal, (35) with cakes|| will I honour Mother Ganges, with a golden brahmanical thread the five Páñdavas, and with sweetmeats of clarified butter the heroic Hanumán. With a castrated goat will I honour the goddess Durgá, with a sheet Goraiyá of Delhi, (40) with a fowl Subhán Gír.

Then will I call upon the name of Rám. Now will I sing the ballad of the prince, O gentlemen, hear attentively.

THE BALLAD.

Up rose¶ Queen Mainá, (45) saying 'hear me, O Chalhkí my maid

* दैंयाँ भुद्याँ is a common compound, meaning 'place.'

† हलुमनवाँ in the text is long form of हलुमान, which is a provincialism for हनुमान.

‡ Goraiyá of Delhi is the God worshipped by Dusádhs and other low-caste tribes, South of the Ganges. Hogs are sacrificed to him.

§ I have been unable to identify this saint.

|| पिठवैँ, instr. of पिटवा॑ which is long form of पिडा॑.

¶ This is the literal translation of बोलि चढे and is so carried out throughout the translation of the poem. The compound, however, means idiomatically 'to speak up.' It does not mean that the person speaking actually got up to speak.

servant.* Up rose Queen Mainá saying, ‘Husband, hear my words.† Our daughter has become fit for marriage. Go forth into the country, and have search‡ made for a spouse for her.’ (50) King Báwan Súbá§ went away, and sat in his audience-chamber, and the proud Báwan Súbá thus spake, ‘Hear, O well-read Pandit, my daughter is ready for marriage. (55) Take with you a barber’s|| lad, go forth into the country, and search for a bridegroom. O Pandit, take money with you, and go forth and search. Search for a house worthy of my house, (60) and search for a boy worthy of my child.¶ Search for a co-father-in-law worthy of a co-father-in-law.’ On hearing** these words the Pandit took money, and a barber lad (65), and went forth to the south country, but he found not a boy worthy of Tilkí.†† He searched unsuccessfully in the east country, and in the north. He ran to many cities and returned, (70) but found not a bridegroom worthy of Tilkí. Then he went to Báwan’s audience hall, and there the barber lad bowed low‡‡ and made obeisance. The Pandit blessed him, and up rose the proud Báwan Súbá and said (75) ‘Tell me the news about the boy.’ ‘O king, I have wandered to and from many cities, but, lo, your daughter has been born an enemy to you. Nowhere have I found a boy worthy of her? (80) On hearing this, up rose the proud Báwan Súbá and said; ‘Go to the west country, to the city of Ghunghun, there is there a great king and a boy worthy of Tilkí.’ (85) On hearing this the Pandit went to the city of Ghunghun, into the king’s audience-hall. Up rose the Bráhmaṇa Pandit and said, ‘hear my humble petition.§§ (90) Your majesty has two sons, I would see the goods which your Majesty has

* नौनियाँ lit. a barber’s wife, long form of नउनी, which is fem. of नाक, ‘a barber.’ Women of this caste are much used as domestic servants, and are even indispensable at ceremonies, such as marriages, &c.

+ वचनियाँ is a feminine long form of वचन, ‘a word.’ This form gives a diminutive sense, something like, ‘my dear little word’.

‡ खोजेतः is preterite conjunctive, in the rare sense of an Imperative. It is from √ खोजाव, the causal form of √ खोज.

§ This is evidently the name of the king, but there appears to be some confusion with the fifty-two Súbás mentioned in the well-known Alhá and Rúdal.

|| In arranging a marriage a barber is the recognized negotiator.

¶ लड़िया is here used, in common gender, to signify ‘child’. It refers to the king’s daughter.

** सुनलवे is locative of सुनलवा, which is long form of सुनल, which is the verbal noun of √ सुन, ‘hear’.

†† The name of the Princess.

‡‡ नद् indecl. participle of √ नव to bow.

§§ वचनियाँ as before noted is diminutive.

for sale.* On hearing this, up rose king Gorakh Singh and said, ‘Hear, my son, Randhír. (95) Tell the damsel Hemiyá to bring the prince.’ Up rose Randhír the Chhatrí, ‘hear O damsel Hemiyá, (100) bring now the prince.’ The damsel Hemiyá brought him, and the well-read Pandit inspected him, and was satisfied,† ‘O king, how much *Tilak*‡ will you take for the prince.’ (105) Up rose king Gorakh Singh and said, ‘Hear, O well-read Pandit, nine hundred thousand will I take as a *Tilak*, six hundred thousand as a dowry,§ four hundred thousand at the ceremony of *Duár púja*,|| (110) three hundred thousand when the prince puts on his sacred thread, and two hundred thousand at the ceremony of *kanhwári*.¶ On these conditions, O Pandit, will I give the prince in marriage’. On hearing this, the Pandit returned to the castle in the mountains, (115) into the audience chamber of his king. Up rose the well-read Pandit and said ‘O king, hear my petition. There is a co-father-in-law worthy of you as co-father-in-law. There is a boy worthy of your child. (120) There is a house worthy of your house, but he asks for many rupees. He asks for a *Tilak* of nine hundred thousand, for a dowry of six, for four at the ceremony of *duár púja*, (125) for three when the prince puts on the sacred thread, and for two at the ceremony of *kanhwári*. On hearing these words, O king, I agreed to the terms, and eight days hence I fixed as the day for the wedding.’ (130) Up rose the proud king Báwan Súbá and said. ‘Hear, O my son Mánik Chand. Open quickly the treasury and send an invitation** to some of the brotherhood. Load carts with provisions. (135) Tighten the pad on Bhāwaránan the elephant,†† mount him and go to the land of Ghunghun. There offer‡‡ the *Tilak* for the prince.’ Hearing these words Prince Mánik Chand departed, (140) and went till he reached the land of Ghunghun. He arrived

* सौदा is goods for sale. Here it refers to the king’s marriageable son. In certain castes, in which it is difficult to find a fit husband for a girl, a high price is paid to the parents of a suitable boy, to induce them to consent to the marriage. This price is made up of various items, viz., the *Tilak* &c., mentioned further on.

† सनसनवाँ is long form of सनसान ‘satisfaction’.

‡ The *Tilak* is the price paid to bridegroom, on the settlement of the marriage.

§ The present given to the bridegroom after the marriage, on leaving the bride’s house.

|| The ceremony of welcoming the bridegroom at the bride’s house.

¶ The ceremony of presenting a loin-cloth (*kanháwar*) to the boy-bridegroom. The name is derived from *kandhá*, a shoulder, because at the time of gift, it is laid on the shoulder of the recipient.

** √ नेचन means, in Bhojpúrī ‘invite.’ The Maithil form is नेचाँत.

†† छथवा is long form of छथा a male elephant.

‡‡ lit. ‘lay upon the prince’s (head),’ the technical term for the ceremony.

at the king's doorway, and saith king Gorakh Singh, 'Hear, my son Randhír Chhattí, (145) the *Tilak* of the prince has come, haste and make the necessary preparations. Quickly give them *sharbat*, and inquire as to what will be a lucky time for the marriage.'

He called a well-read Pandít, (150) 'O Pandít, hear my words. Haste and look for a lucky time.' Up rose the well-read Pandít and said, 'O king, now is an excellent lucky time; haste and offer the *tilak*.' (155) Up rose now Randhír Chhattí and said, 'Prince Mánik Chand, hear me, come now within the courtyard, and haste to offer the *tilak*.

Kúar Bijai* sate himself down, (160) with some of his relations and Mánik Chand, and now arose the (sound of) marriage songs. They now commence to offer the *tilak*, and behold, it was offered. (165) They then all went into the outer hall, and in excellent manner were called to dinner.† The whole assembly ate and drank and became ready. Excellent was the manner in which they were ready. The eighth day was the one fixed for the wedding (at the bride's house), (170) and Mánik Chand returned to his palace.

Up rose king Gorakh Singh and said, 'Hear, my son Ran-dhír Chhattí, send invitations abroad, and in excellent manner make ready the wedding procession.' (175) On hearing these words he invited many of his brotherhood, and in excellent manner made ready the marriage procession. In excellent manner did king Gorakh Singh the mighty prince, make ready the procession and set out.‡ (180) They arrived at the country of the fortress in the mountains, and Gorakh Singh sent news of his arrival. 'Ho watchman, hear; go to the King's audience chamber and tell him (185) that the procession of the monarch has come.' The news reached the king,§ and then said Báwan Súbá, 'Hear, O my son Mánik Chand; in excellent manner escort the procession, (190) to the fortress of Jirhul.' On hearing these words Mánik Chand escorted the procession and caused them all to enter the fortress,

* This is the name of the prince, who was the boy-bridegroom.

† बोलि is the summoning to dinner, equivalent to the English, 'Dinner is served, my Lady,' of the fashionable novel.

‡ This marriage procession is the one in which the boy-bridegroom is carried in state to the bride's house for the wedding ceremony. After the ceremony the party return with like pomp leaving the bride with her parents. When the bride is old enough for the consummation of the marriage, she is fetched in a similar manner to the bridegroom's house. This last ceremony is called the *gauná*, and will be referred to later on in the poem. See vv. 777 and ff.

§ किवॉ is a contraction of the weak genitive termination क and of the nominal adverb इहॉ 'here.'

and there he imprisoned them.* (195) Then was the lucky time (for the marriage). They tied the prince's (*i. e.*, the boy bridegroom's) horse under a Ním tree, sent for some of the brotherhood (of the bride), and in excellent manner the marriage takes place. (200) But all the rest of the marriage procession they imprisoned. Then up rose king Bawan Súbá and said, 'Hear, O my son Mánik Chand, put fetters on their legs, load their loins with chains, (205) and hammer spikes† under their nails.' Lo, to this condition did Mánik Chand bring them.

In the meantime the prince-bridegroom had entered the marriage shrine‡ where there was an image of the goddess Durgá. Now at this time the horse (of the prince which had been tied up under the Ním tree) thought within himself, (210) 'O goddess Durgá, hear me. Art thou the guardian deity of the Prince's childhood? All the rest of his marriage procession has Báwan cast into jail.' Behold, the horse cuts his heel ropes with his teeth, (215) he cuts§ all his heel ropes. Then he went to the marriage canopy, while the prince was inside in the shrine.

Now the horse winks to him, and says, 'Hear Prince Bijai. (220) All the rest of the procession hath Báwan Súbá enticed into the fortress of Jirhul. Only (yourself) one little grasshopper has escaped. You are a fool to stay here. Leap upon my back, and ride away.' (225) The Prince leaped upon his back, and the horse Hichchhal flew into the air,|| between the earth and sky. In the midst he described a circle. The horse traversed the ten countries, (230) and arrived at the city of Ghunghun. In this way did the marriage of the Prince take place.

* *I. e.*, he imprisoned the procession, but not the bridegroom. The cause of this seemingly inexplicable act of treachery is the feeling of revenge which the Rajpút felt towards the man who had given his son in marriage. The giving a son in marriage is looked upon as a great compliment, and as laying the father of the bride under a heavy obligation. To this feeling Gorakh Singh added by demanding an exorbitant price for his son, knowing well that Báwan Súbá must give it, as there was no other marriageable boy fit for the bride. By imprisoning the bridegroom's father Báwan Súbá in the first place gratified his feeling of revenge, and in the second place got a husband for his daughter for nothing.

† खपचरिया is long form of खपचारी 'a nail' or 'spike.'

‡ The कोहवर is the shrine in which the married couple kneel before the tutelary deities of their houses, on the conclusion of the marriage ceremony. The reader may be reminded that both bride and bridegroom were absolute children, incapable of understanding what was going on. The prince, in fact, was too young to remember in after years what had happened.

§ √ काटि घाल = the Hindi √ काट डाल. √ घाल is frequently used as the latter half of an intensive compound in Bhojpúrí.

|| *Lit.* left the solid earth, धरम is a repetition of धरती without much meaning.

Now the prince's sister-in-law* Sonmatí was sitting there, and her eyes fell upon the horse. She became mad with rage,† (235) and up she rose and said 'Hear, thou colt Hichchhal, what has happened to the procession?' Hear Lady‡ Sonmatí, said Hichchhal, 'The whole procession is in jail.' (240) Up rose Sonmatí and said, 'O Hichchhal, what kind of corpse have you hung to yourself?'

(Here there is a pause during which the horse tells the story to Sonmatí.)

So Sonmatí was fain to take the prince and console herself with him,—the one little grasshopper of the family.

After hearing all these things, (245) the Prince became twelve years older,§ and one day he went into his father's garden, where the young boys|| were playing tip-cat.¶ Up rose Prince Bijai and said, (250) 'O boys, hear my little word. I also would play tip-cat with you.' Up rose a young boy and said, 'Hear, Prince Bijai, you are the king of the city.' (255) Up rose Prince Bijai and said, 'In boys' sport, what kingship is there? As a shopkeeper's lad plays, so also would I play tip-cat.' 'Hear, O Prince Bijai, (260) in our play there will be abuse and quarrelling.** If the Lady Sonmatí hear, she will (kill us, and) fill our skins with chaff.' Up rose Prince Bijai and said, 'Boys, trouble not yourself about this, (265) I will answer for that.' 'Then bring your cat, and we will play with you.' Away went Prince Bijai, (270) to the *Lál Darwájá*†† 'Hear, O sister-in-law Sonmatí, I want a cat and stick.'‡‡ 'Hear, O Prince Bijai, what play is there in a cat for you? (275) Play you at gambling, or on the *chaupar*.'§§ When the Prince heard these words, he went inside the *Lál Darwájá* and stretches a sheet over himself from head to foot. He forswears food and water, (280) 'as long as, O sister in-law, a cat is not ready for me.' On hearing these words, she says,

* She was wife of Randhír who had been imprisoned with his father and the rest of the procession in Jirhul.

† खिचिअन् is instr. of खिचिया which is long form of खीच 'rage.'

‡ Lit. Sister-in-law.

§ I. e., since hearing this story twelve years elapsed, or else time passed, and the prince became twelve years of age. The first interpretation is borne out by verse 385, and the second by verse 504.

|| लैका = लड़िका. गदेलवा is long form of गदेल 'young.'

¶ गुलि टाँड़ is a game closely resembling the English 'tip-cat,' except that the opponent attempts to catch the 'cat' while it is in the air.

** गैंगवा is long form of गैंग 'quarrelling.'

†† The name of a part of his palace which had red doors.

‡‡ सधवा is long form of साध, 'a yearning.'

§§ *Chaupar* is the board or cloth divided into four portions on which the game called *pachisi* is played.

'Hear, O damsel Hemiyá, go to Kusahar (the blacksmith's) shop, and quickly call him here.' (285) Away went the damsel Hemiyá to the blacksmith's shop. 'Hear, O Kusahar the blacksmith, Queen Sonmatí calls you.' On hearing these words (290) Kusahar went to the principal chamber in the female apartments, and his eyes fell (on Sonmatí) before him. 'O Lady, what fault have I committed, for never yet have I been called by you. To-day why have you called me?' (295) O Lady, quickly give your order.' 'Hear, O Kusahar the blacksmith, the Prince is the support of my life. For his sake have I been patient, for he is the one grasshopper remaining in the family. (300) He it is who refuses food and water. Quickly make him ready a cat.' Away went Kusahar the blacksmith, to where Prince Bijai was. Reverently he makes salutation, (305) 'What kind of cat does your Highness want?' 'O gods! I want a cat of eighty maunds, and a staff of eighty-four, and in eight days must you make it ready.' On hearing these words, (310) Kusahar the blacksmith went home, and began to send for all his acquaintances and family. He invites all his friends and relations, and the casting of the cat began. They all set to work casting the cat and club, (315) but the cat could not be made ready by them. All the friends and relations ran away. Away ran Kusahar the blacksmith, for the cat was not made ready. Kusahar left his house and goes along. (320) On the way he meets Bikramájit.* 'Hear, O Kusahar the blacksmith, into what difficulty have you fallen, that you are running away from here.' 'The chief man of the town is the Prince, (325) and he it is that asks for a cat to be made ready, a cat of eighty maunds, and a staff of eighty-four. He wants the cat made ready in eight days, and it is not so. If Prince Bijai hear of it, (330) on this account he will (kill me and) fill my skin with chaff. On this account I ran away.' Up rose Bikramájit and said. 'Come along to your shop, and haste and blow up the furnace.' (335) Bikramájit preceded him home, and Kusahar returned. Bikramájit touched the cat and staff, and behold they were made ready. Away went Kusahar the blacksmith (340) to where Prince Bijai was. 'Hear, O Prince Bijai, the cat is now ready.' On hearing these words the prince went to Kusahar's shop, (345) and inspected the cat and the staff. He returned to the *Lál Darwájá*, to the altar-platform of the goddess Durgá. 'Hear, thou goddess Durgá. O mother, thou hast been the guardian deity of my childhood. (350) O mother, trusting in thee have I laid this task† upon myself. Mother, I am going to play tipcat. Mother, give thou strength to my arm.' Prince Bijai went off

* Vikramáditya survives in popular memory as a great enchanter still living in retirement.

† Lit. covered my head with this net.

to where the young boys were playing, (355) and hid* his cat and staff. When they saw him they held consultation† and said, 'You first play against us.' On hearing these words the Prince leaped into the field (360) and began to play against the young boys. He caught all their cats on the hop, and then came his turn to play. All the boys went into the field. He called the goddess Durgá to his memory (365) 'O Durgá, be my help,' and now the prince strikes his cat with the club. All the boys who happened to be in front of it, stood senseless (with the wind caused by it). The cat fell to the ground eighty kos distant. (370) The boys began to consult together, and ran away. Up rose Prince Bijai and said, 'Hear, you base-born boys, I played against you. (375) Why do you not play against me?' On hearing these words, up rose one little boy and said, 'Hear, O Prince Bijai, He who has such strength in his arms, (380) his‡ father is at this very time in prison, and so is his brother. Had you been born in a shopkeeper's house, you would now be supporting yourself weighing§ goods. But you were born from a Chhattí's womb. (385) You are now twelve years old.|| Shame on your life. It was at your marriage that they were imprisoned.'¶ When the Prince heard these words, he threw away his staff across the river Yamuná, (390) went home, and draws a sheet over himself from head to foot.

Up rose the lady Sonmatí and said, 'Hear, O Damsel Hemiyá. His Highness went to play tip-cat; (395) half an hour more than a watch of the day has passed. He will get ill** if he does not get something to eat.' Hemiyá went to where the prince lay with his sheet drawn over him from head to foot. Up rose the Damsel Hemiyá and said (400) 'Your Highness, it is time to wash your teeth,†† to bathe in the Ganges, to worship the goddess, and to eat food.' Up rose prince Bijai and said, ' (405) Hemiyá, then will I brush my teeth, when you tell me the name of my father and of my brother.' Up rose the Damsel Hemiyá and said 'Prince, this thing your Highness's sister-in-law knows.' (410) Away went the damsels Hemiyá to where was the Lady Sonmatí, and saw her

* अन्ह = अन्ध, 'hidden'.

+ सनमतवा is long form of सनमत.

‡ सेकर for तेकर is an unusual form in Bhojpúri. It is more common in Magahí. In Bhojpúri it has only been noted south of the Ganges.

§ ऊँडिया is long form of ऊँडी, 'the bar of a scale'.

|| Cf. note to verse 245.

¶ वंधैले is potential passive.

** खराइ is the disease resulting from not eating at the proper time.

†† दतुचन is a tooth-brush, राम दतुचन is the ceremony of brushing the teeth.

in front of her. Up rose the Lady Sonmatí and said, ‘Hemiyá. How is his Highness?’ (415) Up rose the Damsel Hemiyá and said, ‘O Lady, how can I say how his Highness is? The prince is speaking evil words. He is asking the name of his father and of his brother.’ (420) Sonmatí went taking with her a vessel of water, and a tooth-brush. She took with her cow’s milk and a bundle* of Magahí betel, (425) and went to the *Lál Darwájá*, where prince Bijai was sleeping, and stood by his head. ‘Arise, prince, brush thy teeth, and bathe in the Ganges. (430) Drink a vessel of cow’s milk and chew† a bundle of Magahí betel. Give up the anger in your heart. (435) You are the support of my life; for you my whole day passes. For your sake have I been patient.’ Up rose prince Bijai and said, ‘Sister, I will eat food and drink water,‡ when you tell me my father’s name. What happened to my brother?’ (440) ‘When you were yet in your mother’s womb,§ your father died. The day that you were born, was the day on which my husband (your brother) took me to his house|| and on the same day your brother (my husband) died.’ (445) When he heard this he said, ‘If you were not my sister-in-law, I would strike even you on the head and kill you. Sister-in-law, my father went to my wedding, and now he is suffering in prison. (450) Sister-in-law, my brother went to my wedding, and now he is suffering in prison. My wife’s father’s name is Báwan Súbá, and it is he who has put them in prison.’

When Sonmatí heard these words (455) she began to weep bitterly, and went into the female apartments, where her friends and companions were. ‘Hear my friends and companions, the prince went to play tip-cat. (460) Who has wakened up the wasp?¶ Friends, the prince remembers his father and his brother. He is going into his enemy’s country. Tell me what I am to do to prevent it. How shall I cause the prince to forget?** (465) Up rose her friends and companions and said, ‘Friend, put anklets on your legs, and on every hair plait a pearl. Take unto yourself the sixteen charms of a woman; make and spread a bed, (470) and go and catch the prince’s arm.’ She took unto herself all the charms, and went into the *Lál Darwájá*, where prince Bijaiyá was sleeping. She caught the prince by the arm, (475) ‘Prince, come with

* दोली is a bundle of 200 leaves of betel for chewing.

† The ✓ कचर lit. ‘champ’, from the noise (कच कच) made by the teeth. The same root is also used for cutting grass with a sickle for a like reason.

‡ Lit. I will eat from food to water.

§ औतनवाँ is long form of औतन, ‘womb’.

|| The ceremony of *Gauná* referred to in verse 179.

¶ i. e. his fiery nature.

** ✓ भेर = Hindí ✓ भूल.

me to the female apartments. Of what is written in our fate there is no eraser. For you and me it is written that we shall sleep pleasantly together.' Prince Bijai went as she told him, and Sonmatí (laid herself down beside him) and slept. (480) But, behold, between them the prince lays a sword. Up rose the lady Sonmatí and said, 'the red of dawn has begun, and morn is breaking. Prince, turn and look upon my face.' When the prince heard these words, (485) he got up and stood, 'Up to to-day you have been my sister-in-law,* but from to-day you are to me as my mother.'

Sonmatí went out followed by the prince, (490) who said, 'Sister-in-law, where is the colt Hichchhal?' Up rose the Lady Sonmatí and said, 'the horse was in its stable.' (495) Against the door of this stable she had placed a millstone. There the prince called to mind the goddess Durgá. 'O Durgá be a help to my arm.' He went and upset the millstone, and his eyes fell upon the horse. (500) The colt Hichchhal began to weep, and up he spake, full of anger, and mad. 'Prince, why have you shown me your face? Twelve years† have passed by, (505) and you have put me also into the stable.' Again he said, 'Prince thus hast thou done in thine own castle.' Up rose Prince Bijai and said, 'Hichchhal, I did not know your condition. (510) To-day have I heard it for the first time, and I came to search for you.' Then the prince took him out of the stable to his father's tank, and there he rubbed him down and made him ready. (515) He then went to his own doorway, tied up the horse under a *nim* tree, and gave him clarified butter and sweet cakes. He increased its allowance of grain, and then the horse became ready. (520) The prince went to the female apartments, where was his sister-in-law Sonmatí. 'Sister, give me a horse's saddle.' She gave him a saddle, and he brought it to the horse (525) and girthed it on. He leaped upon its back and rode upon it. Up rose his sister-in-law Sonmatí and said, 'My prince, you are going to the enemy's land, go thou first to the platform of the goddess's altar, (530) and kneel‡ before her.' He went to the platform, and prayed, saying, 'Goddess, I am going to the enemy's land, remain a help over me.' (535) Up rose the sister-in-law Sonmatí and said, 'My prince, keep the goddess Durgá in your heart. She further said, 'You are going into the enemy's land, how shall I know your welfare?' (540) Up rose prince Bijai and said 'Get a green sandal tree cut, and have it planted in your courtyard.

* According to native custom, it is allowable for a woman to joke with her husband's younger brother. This sometimes leads to intrigues, which, when between these, are looked upon as almost venial, especially when the woman is a widow.

† See note to verse 245.

‡ Regarding ✓ घार्, see note to verse 215.

As long as that sandal tree remains fresh, so long know that the prince is living, (545) when the sandal tree withers know that the prince has been killed in battle.* Up rose sister-in-law Sonmatí and said as she wept, ‘My prince, from to-day you have begun to forget me.’

(550) Away went Prince Bijai, and Hichchhal flew away into the sky. He went and went till he arrived at the fortress in the mountains. The prince halted at Báwan’s tank. (555) Up rose the goddess Durgá and said, ‘My Prince, thou art come into the enemy’s land. Here must you show subtlety. I am going to Báwan’s castle, and will show a dream to Chalhkí.’† (560) Away went the goddess to Báwan’s castle, to where Chalhkí, the barber’s wife was sleeping. The goddess took the form of a cat, ‘Hear, O Chalhkí, the barber’s wife, Tilkí’s‡ father has had a tank dug, (565) and her brother has built the steps to it. Great skill§ has been shown in building it. O Chalhkí, Tilkí has never seen it, O Chalhkí, shame upon her life’. When Debí had shown this dream, (570) she returned to prince Bijai.

O my gentlemen, now hear what happened to Chalhkí. She went to where was the princess Tilkí, and said, (575) ‘Hear, O Princess, I was asleep in my room,|| and at night I saw a wondrous dream. O Princess, your father has dug a tank, and your brother the four flights of steps to it, (580) and you have never seen it. Come and bathe in it.’ When Tilkí heard these words, she went to her mother, and her gaze fell upon her. (585) ‘O daughter, have you abused or quarrelled with any one, that to-day you are come to me?’ ‘O mother, I have neither abused nor quarrelled with any one, but my father has dug a tank, a tank of great symmetry. (590) Mother, I would go and bathe in it. Mother, grant me permission to go. For this reason am I come.’ Up rose Queen Mainá and said, ‘O daughter, hear my words. (595) In the courtyard will I have a tank dug. In the courtyard will I have four flights of steps built. In the courtyard bathe thou, and go back to thy apartments. Daughter, to the tank (you mention) come merchants, and you will become enamoured of them. (600) You will get your father’s name laughed at. If your father or brother hear of it, they will kill me, and fill my skin with chaff.’ On hearing this Tilkí (understood that) the queen had not given her leave, (605) and went away to her

* जुर्ख, ‘be killed in battle’.

† The maidservant of queen Mainá.

‡ Bijai’s wife, the daughter of Báwan Súbá.

§ करिगरिथा is long form of करिगरी.

|| चित सरिया is long form of चित सारौ which is said to be the same as चित्र सारौ, ‘a little painted room,’ but the meaning of the word is very doubtful.

own palace, where she lay down, and tightly fastened the doors. Morning and evening passed away, (610) and thither came Chalhkí the barber's wife, and sees the state in which Tilkí is. She went to the queen, 'Hear, queen Mainá, Tilkí has passed a morning and an evening (shut up in her room), (615) now, give her leave to go.' The queen gave leave for two half-hours. Up rose queen Mainá and said, 'Challikí, go and bathe and return by night.' Away went Chalhkí the barber's wife (620) 'Hear, princess, open your tightly shut doors. I have got you leave for two half-hours.' The princess instantly opened the tightly shut doors, and collected five or ten of her friends and companions. (625) On her legs she placed anklets, and on her arms, armlets. On every hair she plaited a pearl, and adorned herself with the sixteen graces. A garment of the south she wore on her body, (630) and a velvet bodice. The very strings of her bodice were priceless. On her forehead she stuck a silver spot, and in her eyes she placed collyrium. (She was as beautiful as) the moon of the second day of the lunar fortnight, when it rises. (635) She looked at herself in a mirror, and struck her breast a heavy blow. 'O God, why did you give me so much beauty, when my husband is so pitiless. Shame upon my life!' (640) All her friends and companions were ready and she stepped out of the first door. On her left side a crow cawed, and she drew back the foot which she had put forward;* saying, 'Hear, O crow with lucky marks, (645) I will give you a dish of rice and milk,† if you will show me the path of my husband.' As she stepped out of the second door, the silver star upon her forehead fell to the ground. Up rose the princess Tilkí and said, (650) 'Hear, O my friends and companions, twelve years have passed (since my marriage) and never has my silver star sprung up (and fallen to the ground). Consider now all about this.' 'O Princess, what can we consider about this?' (655) She passed the third door, and the strings of her bodice burst. 'O friends, why burst the strings of my bodice? Consider now all about this.' 'O Princess, your husband is come to the tank, (660) and for this reason do the strings of your bodice burst.' She stepped through the fourth door, and lo the end of her sheet which was gathered and tied up in front slipped open. 'O friends, consider now all about this.' 'Princess, you are thinking of him to whom you are married, (665) hence has the end of your sheet slipped open.' Up

* अँगवी is long form of आग, 'front'.

† These lines are constantly appearing in various songs. A crow is supposed to be able to tell the whereabouts of any person, because it is a great traveller, and because its caw is said to be ठाँय, ठाँय, 'place, place,' and hence it knows every place.

rose Princess Tilkí, and said, ‘Hear, O friends and companions. You are bantering me. A falcon has carried off my husband. (670) He has probably married somebody else. If he were here now, he would have come to take me off to his own house.’* She stepped over the fifth doorway, and passed through the sixth (675) and the seventh. Behold, a flag is visible† at the tank. Up rose Chalhkí the barber’s wife and spoke to the Princess. (Now Chalhkí was a great favourite with her.) And the friends and relations went on.

(680) In the meantime the crow flew to where the Prince was, and cawed over his head. Up rose Prince Bijai and said, ‘Hear you base-born crow. Why, base-born one, did you caw? (685) Up rose the goddess Durgá and said, ‘Prince, the love of your life has joined you. And on that account the crow cawed.’ Up came the friends and relations and ascended the high bank of the tank. (690) Up rose the goddess Durgá and said, ‘Hear, Prince Bijai, the love of your life has come. Now go and block up the *zanáni ghát*.’‡ Up rose the Prince, and sat down and blocked the *ghát*. (695) Then said the friends and companions, and Tilkí, ‘O Chalhkí ask him who he is; and say that these young ladies want to bathe.’ Said Chalhkí the barber’s wife. (700) ‘O Princess, ask him yourself.’ Then up rose Tilkí and said, ‘Hear, O merchant by the tank, where is your house and home? For what place have you started?§ (705) ‘My house is in Ghunghun, and I am come to the fortress in the mountains.’ Said the friends and companions, ‘Sir, be good enough to leave the *zanáni ghát*, for the young ladies want to bathe.’ (710) Up rose prince Bijai and said, ‘Young ladies, one watch will I consume in washing my teeth, the second watch in bathing, the third in worshipping the goddess Durgá, the fourth in eating, (715) the fifth in making myself ready, and at the sixth watch will I leave the *ghát*.’ Up rose the Princess Tilkí and said, ‘if Báwan Súbá hears this, he will fill your skin with chaff.’ (720) When the prince heard this he said, ‘How is the proud Báwan Súbá? I would like to see the bravery of the father-in-law.’|| Then said Tilkí, ‘Hear, O merchant by the tank, what is the mother, (725) of one who hath such beauty as you, like? What is your wife like, who could for the sake of gain send thee forth

* The ceremony of *gaundá*, see note to verse 179.

† लोक oऽलोक, ‘be visible’.

‡ The *zanáni ghát* is the flight of steps at a tank reserved for *Pardá-nishín* women. Loose or impudent fellows can easily and most effectually block it by simply sitting near it, as no respectable woman will then approach it.

§ A पाण्ठन is a dress or cloak worn by a man, which, when he is going on a journey, he sends out on the way before him at an auspicious time.

|| सचुर is here used, like सार ‘brother-in-law,’ as an abusive term.

into the world? Shame upon their lives.' (730) Up rose Prince Bijai and said, 'What is your mother like, and what your husband like, that you whose body is lovely as a flower, (735) are allowed to wander alone in the forest. Shame upon their lives.' 'What is your Honour's father's name, and what your mother's? What is the name of your brother (740) and of his wife?' Up rose Prince Bijai and said, 'What is your Honour's father's name, and what your mother's?' Saith Tilkí, (745) 'My father's name is Báwan Súbá, my brother's Mánik Chand, and my mother's Mainá.' Saith Prince Bijai, 'My father's name is Gorakh Singh, (750) and my mother's Ghaghelwá. My brother's name is Randhír Chhattri, and his wife's name is Sonmatí.' Up rose Princess Tilkí, and said, 'What is the name of your wife's father, (755) and what of her brother, and mother? and what is your wife's name?' Up rose Prince Bijai and said, 'What is the name of your husband's father, (760) and what of your husband's elder brother? What is the name of that elder brother's wife, and what is the name of your husband?' Saith Tilkí, 'My husband's father's name is Gorakh Singh, (765) and my husband's elder brother's name is Randhír Chhattrí. My husband's mother's name is Gaghelwa, and that of my husband's brother's wife is Sonmatí, but I never came to know my husband's name.' Saith Prince Bijai, (770) 'My wife's father's name is Báwan Súbá, and her mother's name is Mainá, but my wife's name I never came to know.' When Tilkí heard these words she turned back her face which had been facing him,* (775) and Chalhkí rose and said, 'Hear, my brother-in-law,† you have been talking to your wife before you have taken her to your house.‡ O Prince, you must pay the customary forfeit.' The Prince gave her a gold *mohar*, (780) and then she continued, 'O Prince, in excellent manner will I prepare the marriage platform for you, and will send for a well-read pandit. In excellent manner will I send you home with your wife.' Up rose Prince Bijai and said, (785) 'I have taken the thirty-six gods upon my head (in a vow) that till I shall have cut my father's chains (I will not do this).' Then said the goddess Dúrgá to him, 'Leap upon

* A woman cannot talk to her husband in public.

† A ननदोइया is the husband of a husband's sister (**ननद**). A woman is allowed to banter with her ननदोइया. Chalhkí, of course, was not really married to Tilkí's brother, but amongst women of the same village who are friends, it is customary to call each other sister or other blood-relations and when not of the same village, sister-in-law or other relationship by marriage. In verse 678 we have seen that Chalhkí and the princess were great friends, and from this it evidently appears that they did not belong to the same village. Hence they called each other sister-in-law. And as Chalhkí called Tilkí her husband's sister, she exercised the privilege of bantering Tilkí's husband.

‡ See note about *gauná* to verse 179.

thy horse and ride away. These friends and companions (790) will make you forget your vow. Prince, look not behind or before.' When the Prince heard this (he leaped upon his horse), and when Tilkí heard it, she seized the horse's bridle, saying, (795) 'My Lord, hear my little word. Twelve years have passed, and I have thought of the vermilion of my forehead as but a dream.* To-day it has come back to me. O husband stay here but one night. (800) In my body a fire is rising, O husband, to-day put that fire out.' Up rose Prince Bijai and said, 'Hear me, O slender wife. How can I put that fire out? (805) I have placed the goddess Durgá round my neck, and, if I do as you desire, all the gods will be displeased with me. I would be killed in the open battle-field.' When Tilkí heard these words, she began to weep bitterly. (810) 'Husband, from to-day thou hast deserted me.' Said the Prince, 'Wife, be patient in your heart. This very day will I conquer in the fight, and come to your house.' When she heard this she said (815) 'Husband, I will let go the horse's bridle if to-day you will show me some of your skill,' but the prince touched the horse's flanks with his heel, and Hichchhal flew into the air.

The friends and companions returned (820) to the female apartments, to where was queen Mainá, and her eye fell upon them. 'Ye gods,' said the queen 'Hear me, Princess Tilkí. (825) I gave you leave for two half hours, where have you passed the whole night, and why is your face sad?' 'O mother, the tank was very exquisite, and I went round and round it to look at it. (830) 'Twas there that I passed the whole night. The west wind blew hard, and that is why my face is sad.' When the mother had heard this, they all went away to their own apartments.

(835) In the meanwhile, the goddess Durgá said, 'Prince, hear my words. Now is your lucky time. Your first fight will be with Mánik Chand, and your second with Báwan Súbá'. (840) So he went to the fortress of Jirhul, where flows the river Jhirjhir. He made his horse to leap into it, and behold his sword fell into the river. Prince Bijai began to lament, (845), 'Alas, I listened to no advice, but came to the prison of my own accord. My sword has fallen into the Jhirjhir, how now will I be able to show my bravery? Lo, up rose the colt Hichchhal and said (850) 'Prince, you were born from a Chhattrí's womb. If you are distressed at so little as this, when the time for fighting with weapons comes, how will you bear it? Seven rivers of blood will issue forth. (855) Prince, harden now your heart.' Then said the colt 'Prince, hold the bridle tightly, and I will dive into the river Jhirjhir, and bring out the sword in my teeth,' (860) and, behold, Hichchhal

* Vermilion is worn only by married women.

brought out the sword, and went along to the fortress of Jirhul. Above the fortress was planted a hedge of solid bamboos,* and below was a clump of (thorny) *bāburs*,† (865) and encircled by these was the fortress of Jirhul. He cut down the *bāburs*,‡ and with his sword the bamboos; and then he entered within the ramparts. The prince went round it in all directions (870), but nowhere could he find an entrance to the inner fort. At last on one side he found a doorway, but the doors were tightly shut. Hichchhal gave them a violent kick,§ and the tightly shut doors burst open. (875) There there were two watchmen, and saith the goddess Durgá, 'Hear, Prince Bijai, now is your time, make a beginning|| here.' (880) The prince killed both of these watchmen, (and cut off) their heads, and he gave his sword blood to taste. The Prince cut through the second door, and the third door was cut through and the fourth, (885) fifth and sixth. At the last were found all the shopkeepers, and Báwan Súbá's prime-minister was seated there, casting up the account of the food given to the prisoners. (890) Up rose the goddess Durgá and said, 'Kill all the shopkeepers, and the prime-minister.' So the prince hacked till he had made a clear space and then he cut through the seventh door, (895) so that the edge of the sword became blunt. The prisoners were all still in prison, and when they saw him they began to weep. 'Is this Prince Mánik Chand, (900) or King Báwan Súbá?' And they said, 'How will the King treat us?' But up rose Prince Bijai and said, 'It is not my father-in-law Báwan Súbá. (905) My name, O prisoners, is Prince Bijai. Be patient in your hearts, and I will bring back the vermilion to your (wives') foreheads.'¶ He began to cut the bonds of the prisoners. He cut and cut and made a clear space. (910) Then up he rose and said, 'Hear, O prisoners, plunder Báwan's market,' which they did, and then went to Báwan's tank. Then up rose Prince Bijai and said, (915) as he began to search for his father and his brother, 'What has become of my father Gorakh Singh, and what of my brother Randhír Chhattí? Has Báwan Súbá had them hung?' Then up rose his father Gorakh Singh** (920) (saying) 'Is this a goblin or a demon?' Up rose Prince Bijai and said, 'It is neither a goblin nor a demon. I came here

* कटबाँस, a kind of thin, strong, male bamboo used for fences.

† बबुरनिया is long form of बबरानी or बबुरवानी, a *bābur* clump.

‡ घाल, see verse 215.

§ टपवा is long form of आप, 'foot.'

|| समङ्गत = a beginning.

¶ See note to verse 798.

** Evidently Gorakh Singh and Randhír had been imprisoned separately from the rest of the marriage procession, and had not yet been released.

to the prison of mine own accord, my name is Prince Bijai.' (925) Then said his father Gorakh Singh 'Have you come of your own accord to the prison? You who are the last grasshopper of your family. You have extinguished your family by doing so. How did you escape from Sonmatí? (930) You are the support of her life.' Then the Prince called the goddess Durgá to mind, and upset the millstone (which was laid against the door of their dungeon), and stood face to face with them. Prince Bijai began to weep, (935) 'O father has the Súbá given you all these tortures?' Up rose his father Gorakh Singh and said, and he and Randhir began to weep,—up he rose and said, 'In a former life I got written in my fate, (940) the (troubles) which I suffered in Báwan's fortress.' He said, moreover, 'Go back, Prince, to your own country.' 'O father, up to now I have been but a single life, now we have become three princes, (945) and in whatever direction I can look, I will take* possession of the fortress,' so saying he set fire to Báwan's prison and departed. He came to Báwan's tank, (950)—to the tank called Bhāwará. Just then a procession of barbers was passing by, and the Prince had them stopped and brought to him, and told them to shave all the prisoners. He then bought them clothes, (955) and prepared food for them. They all bathed, and according to the rank of each he gave them suitable apparel. Up rose Prince Bijai and said, (960) 'All you go home to your houses together, my life (*i. e.* I) will remain here alone. Do you all unite in blessing me. I myself will conquer in the fight and come home today.' Up rose the prisoners and said, (965) 'We will make a crowd behind your honour,' but the Prince said, 'No, all go to your own country.' So they all went away, only his father and his brother remained behind. (970) So up rose Prince Bijai and said, 'Hear, my colt Hichchhal, take home my father and my brother.' Away flew Hichchhal towards the sky, and arrived at the country of Ghunghun. (975) Sonmatí's gaze falls upon him, and she burns herself to ashes with anger. 'O Hichchhal, what kind of corpse have you hung to yourself? Where have you left him who is my life. Hichchhal, haste and go to the prince, (980) and be victorious in the fight and come back at once. Then will I cover your hoofs with gold'. Away went the colt Hichchhal to where the tiger (*i. e.* Bijai) is crouching and told him all that Sonmatí had said. (985) Up rose the goddess Durgá and said, 'Prince, now is your time, come to the well of Bhāwaránan.' So he (destroyed) the tank and mixed it up with dust, and took up his station by the well. (990) Thither came some of Báwan's damsels to draw water, and he began to banter with them. 'Good sir, from what country are you a traveller? If king Báwan Súbá hear of this, (995) he will kill you and fill your skin

* ✓चाल्, see verse 215.

with chaff.' When the Prince heard these words, he smashed all their water-jars, and tore from them their ornaments, and the damsels went away from him with their clothes torn, (1000) and came to Báwan's audience-chamber. Said they, 'Hear, proud Báwan Súba, some king has come, and cut all the fetters of your prisoners. (1005) He has plundered Báwan's market. He has fired the fortress of Jirhul. He has mixed up your tank with dust, and he has brought us to this evil plight. Has the woodworm attacked your arm, O Súba?' (1010) When Báwan heard these words he burnt himself to ashes with anger. 'Hear me, son Mánik Chānd: make ready your army. Fasten the pad on Bhāwaránan the elephant, (1015) and seize the base-born one and bring him here. I will see what sort of man he is. I will make the base-born one cut grass.' So the Prince makes ready his army, the dust whereof reaches to heaven; (1020) and the trumpets sound the call to battle. Up rose the goddess Durgá and said, 'Prince, here is Mánik Chānd's army.' So he made his horse to prance in the field, and stood up before (the army) in answer to the challenge. (1025) He stopped all the army, and the battle with weapons began. As the Prince attacked them, Durgá overshadowed (and protected him). He hacked and hewed till he had cleared the battlefield,* (1030), and only Prince Mánik Chānd survived. His nose he cut off, and then his ears and arms, and then he tied him up with his horse's heel-ropes. (1035) Mánik Chānd went off to Báwan's audience-chamber, and appeared before his eyes. Báwan became filled with rage and drunk with it. Up rose the proud Báwan Súba and said, (1040) 'It would have been better if you had been killed in the open battle-field than that you should come home with your ears cut off. You were born from a Chhattrí's womb.' When Báwan had heard all this, he made ready his own army, (1045) and started, and arrived at the open field, and then again began the battle with weapons. The Prince hacked and hewed till he had cleared the battle-field, and only King Báwan Súba survived. (1050) With hands humbly clasped Báwan says, 'Sir, hear my little word. I am your father-in-law. Spare my life.' But the Prince leaped and cut off his head. (1055) So he hacked and hewed, till he had cleared the battle-field and went off to Báwan's castle.

Now the Prince begins to feel boastful. 'If there had not been strength in my thighs, if there had not been valour in my arms, then (1060) what could the goddess Durgá have done.' At this the goddess Durgá became displeased, and the horse and Prince falls into a well. Behold, Tilki had mounted a high upper room and, her gaze falling

* Lit. 'made a clear field'.

upon the Prince, (1065) she cast magic arrows* to him. Then she and Chalkhí the barber's wife came, and pulled out the prince by the arms. They took him to the wheel of Buddhú the potter.† (1070) Up rose Princess Tilkí and said, O Buddhú, if you will bring back the vermillion to my forehead, I will give you half my kingdom.

(*Here the potter is supposed to bring the prince to life.*) Then Chalhkí sent for a well-read pandit, and in excellent manner did the prince take her off‡ to his house. (1075) Half her kingdom he gave to the potter, and the other half did he now give to the Bráhman.

The prince went outside before the door of the palace, and there was a younger brother of Tilkí's known as Suruj Mall, who said, 'It is a good thing he has come out of the house. (1080) Ho there, attack him with fiery missiles.' So (the servants) fired fiery missiles at him, and Prince Bijai began to burn. Then (Tilkí) began to call to memory all the virtuous actions which she had performed in any of the three worlds. 'O my virtuous actions, unite together and be my assistance.' (1085) So she throws out magic arrows, and saved the prince. Then she took a sword in her hand, and cut off all (the enemies') heads.

She had one little brother, still at the breast, remaining. (1090) 'Him,' she said, 'I will take with me, and will thereby keep in existence the relationship of brother; for, O my husband, I will sow Báwan's castle with charcoal.'§ The prince made her ascend her litter, and started, and they halted half way on the road. (1095) (Saith the little brother) 'I will sleep in the bosom of the prince.' The prince became sleepy, and the base-born little brother had with him fifty-six knives, which he thrust into the prince's throat, and then hid himself inside the litter.

(1100) The dawn came, and the morning broke, and saith the princess, 'O Chalhkí, wake my husband.' Chalhkí went to awake him, but when she saw him, she fell fainting, and the princess Tilkí began to weep. (1105) 'On neither side have I any one now, for I deserted my father's house.'

In the meantime the sandal tree in Sonmatí's court-yard withered, and her gaze fell upon it, and she fell upon the earth. (1110) Then she ran, she ran to the goddess Durgá's altar-platform. 'O Durgá, if the lad|| has committed a fault (spare him). I would never cut off my right hand.¶ O Durgá, if the Prince is victorious this time, (1115)

* Lit. Indra's arrow. A kind of magic weapon.

† The prince was evidently drowned. When a man is drowned, natives lay him on a horizontal potter's wheel, which they revolve rapidly to make him vomit.

‡ The ceremony of *gauná* see verse 179.

§ I. e. burn it to ashes.

|| बालका is strong form of बालक, 'a boy.'

¶ I. e. he is your devoted helper, and like a right hand to you.

I will thatch your temple with gold'. Then Sonmatí hastened away to the Prince, and there she called to mind her former virtuous actions. She split open her finger-nail,* (1120) brought† the prince into life, and took him home. Then songs of rejoicings began to be played. So up rose the Princess Sonmatí, 'O Hemiyá, now is the lucky time for the prince,' (1125) and up rose Prince Bijai and said, 'O Hemiyá, tell my sister-in-law to bring to me the boys who gave me good advice.' So his sister-in-law did so, (1130) and the Prince ordered them to be clothed in apparel of honour, and had them all feasted on sweetmeats, and laughing and sporting the boys went away.

Then the prince began to live as a householder, (1135) and called upon the name of Rám. He held a great function in honour of the goddess Durgá, who was thus made very happy, (and said) 'O prince, may you live for years from age to age.'

* Many persons are supposed to carry ambrosia in their finger, which is capable of bringing dead persons to life. Cf. song of Gopí Chand, last paragraph.

† ✓ घरस्त्री see verse 215.

such all pronunciation is made to yield to the necessities of the tune. Take for example the first word in these songs, कैथिएँ; as I have heard it sung, the second syllable, थि, is pronounced and held on for as long as five or six other syllables together, so that, to judge by the singing, even कैथीएँ would be a very inadequate representation of the pronunciation of the word. Yet the word is certainly कैथिएँ in ordinary prose, and कैथिएँ (or rather कैथिएँ, see next note) is required by the metre, such as it is.

Hence, except in the case of No. IV, I have not given the name of the metre at the head of each song, but the name of the air to which it is sung. No. IV is not sung to any special air, and hence I have given the name of the metre as *Thumari*. Most of the songs are sung to the air called *Kajarí gít*, an air which is popular at the commencement of the rainy season, when the sky is covered with clouds, and which is so called for that reason, the clouds being compared to काजर or lamp-black collyrium. If it is wished to classify the songs under any known metre, it will be found easiest to class all *Kajarís* as irregular *Thumaris*, but pandits deny

DIRECTION.

Substitute for pages 21 to 32 in Journal A. S. B., Vol. LII for 1883.

(see v. 2 of the present song where the word is written सान्तु for metre) from संजिचा, 'a bed'. The only difference in custom between Bhojpúrī and Maithilí is that the former shortens the first syllables of कैथिएँ and संजिचा, as they are in the antepenult., and followed by a consonant, while, according to the most trustworthy authorities on Maithilí, this shortening of the antepenultimate does not occur in the instrumental.

मैलैँ, for मैले, both syllables being shortened for the sake of metre. मैलैँ is the 3rd plur. (or honorific) past of the ✓ हो, 'become'. The form of the termination is unusual. The usual form would be मैले (singular) मैलन or (in Sáran) मैलैन (plural). If we consider मैले as a further development of मैलैन, then an intermediate form मैलैँ must be supposed, just as there actually exists at the present day in Mágadhí a form मैलहिन, beside

I will thatch your temple with gold'. Then Sonmatí hastened away to the Prince, and there she called to mind her former virtuous actions. She split open her finger-nail,* (1120) brought† the prince into life, and took him home. Then songs of rejoicings began to be played. So up rose the Princess Sonmatí, 'O Hemiyá, now is the lucky time for the prince,' (1125) and up rose Prince Bijai and said, 'O Hemiyá, tell my sister-in-law to bring to me the boys who gave me good advice.' So his sister-in-law did so, (1130) and the Prince ordered them to be clothed in apparel of honour, and had them all feasted on sweetmeats, and laughing and sporting the boys went away.

Then the prince began to live as a householder, (1135) and called upon the name of Rám. He held a great function in honour of the goddess Durgá, who was thus made very happy, (and said) 'O prince, may you live for years from age to age.'

* Many persons are supposed to carry ambrosia in their finger, which is capable

such all pronunciation is made to yield to the necessities of the tune. Take for example the first word in these songs, कैथिएँ; as I have heard it sung, the second syllable, थि, is pronounced and held on for as long as five or six other syllables together, so that, to judge by the singing, even कैथीएँ would be a very inadequate representation of the pronunciation of the word. Yet the word is certainly कैथिएँ in ordinary prose, and कैथिएँ (or rather कैथिएँ, see next note) is required by the metre, such as it is.

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V. 1. कैथिएँ is instr. sing. (shortened from कैथिएँ for the sake of metre) of the neuter interrogative pronoun, का, 'what.' One of the oblique forms of का is कैथी, which regularly becomes in the instr. कैथिएँ, or for metre कैथिएँ. This instr. in एँ is common throughout the Bihári dialects. In Mágadhi it is only used in the case of masc. nouns ending in a silent consonant,—thus हम बले^२ से जाण्व, 'I shall take away by force', where बले^२ is the instr. of बल 'force.' As कैथी does not end in a silent consonant, the form कैथिएँ could not occur in Mágadhi. In Maithilí, as in Bhojpúri, the term एँ can be added to any noun, and (also in this like Bhojpúri) a final long vowel is shortened before it,—or when the final vowel is आ, the vowel is elided. Hence we get in Maithilí नेनिएँ from नेनौ, 'a girl': and घोड़े^२ from घोड़ा, 'a horse.' Similarly in Bhojpúri we get कैथिएँ from कैथी, 'what (obl.)', and सेजिएँ (see v. 2 of the present song where the word is written सेजिएँ for metre) from सेजिआ, 'a bed'. The only difference in custom between Bhojpúri and Maithilí is that the former shortens the first syllables of कैथिएँ and सेजिएँ, as they are in the antepenult., and followed by a consonant, while, according to the most trustworthy authorities on Maithilí, this shortening of the antepenultimate does not occur in the instrumental.

मैलैँ, for मैले^२, both syllables being shortened for the sake of metre. मैलैँ is the 3rd plur. (or honorific) past of the √ हो, 'become'. The form of the termination is unusual. The usual form would be मैले (singular) मैलन or (in Sáran) मैलैन (plural). If we consider मैलै as a further development of मैलैन, then an intermediate form मैलै must be supposed, just as there actually exists at the present day in Mágadhi a form मैलहिन, beside

the further developed form मैलौँ, 'they became', the short vowel in the final syllable being lengthened to compensate for the weakening of the nasal. Maithili has a still older form of मैलून or मैलैन, *viz.*, मैलून्हि. In the text the second मैलै is plural only in an honorific sense.

कारि. The perpendicular mark over the first syllable, and elsewhere over syllables which would naturally be pronounced long, means that for the purposes of scansion the syllable is to be considered short.

बद्रवा is the long form of बादर, 'a cloud' and बलमञ्चा of बलम्, 'a husband,' the first syllable of the former is shortened, as falling earlier than the antepenultimate. See Hoernle's Gaudian Gram. § 25 and § 356.

V. 2. सेनियुं—see note on कोथियुं above.

V. 2. निझरल is the past part. of √ निझर 'bow', 'bend'.

चाँगना, is the oblique form of चाँगन, 'a court yard'. Skr. चंगनः = Mágadhi Prákrit चंगने = Bihári चाँगन; Skr. चंगनस्य = Mágadhi Prákrit चंगनाह = Bihári oblique चंगना. Hence nominative, चाँगन, 'a courtyard', but loc. चाँगना मे, 'in a courtyard'. Occasionally, however, चाँगना is incorrectly used in the sense of nominative.

रजवा is long form of राजा, 'a king'; and रौसिया of रेरी, 'a lump'.

बहरलैं, 1st singular past, of √ बहार, 'sweep'. The singular termination in लैं is rare in Bhojpúrī, though common in Mágadhi. Bhojpúrī usually adopts the plural termination ईं; thus, बहरलैं.—बहरलैं is a contraction of the still older form बहरलङ्ग, which still survives in Maithili. बहरलङ्ग, is probably a compound of the past part. बहारल, and an obsolete verb अङ्ग, 'I am'. अङ्ग no longer survives, but we have अङ्गैं, 'I am', in the Rámáyan of Tulsí Dás, and अङ्गि, 'he is', and other forms in Maithili.

चलावैं, 3rd plur. (*i. e.* honorific) pres. conj., in sense of Indicative of √ चलाव. The usual form would be चलावन, see note on मैलैं above.

V. 4. लोगवा is the long form of लोग, 'people'; भतिजवा of भतीज, 'a brother's son': ठठोलिया of ठठोली, 'a jest, joke'. In the translation of this verse I would prefer to read 'my' instead of 'your'.

हमरा is the oblique form of हमार, just as चाँगना is of चाँगन.—हमार is the genitive of हम, 'I', and its oblique form is used as an optional general oblique base of the pronoun;—so also in all dialects of Bihári.

V. 5. लोडे,—this is the oblique form of an old verbal noun लोडि, 'a plucking'. The direct form (लोडि) is common in the Rámáyan (whether in this particular verb or not, I have not noted), and still survives in Maithili. I have, elsewhere, gone into the question of these oblique forms very fully, and it will be sufficient to point out here that the direct form has become in Hindí and Bihári what is called the "Root" in intensive compounds, the final र in this case being dropped. Thus मार देना, in Hindí means, 'to beat violently', *literally* 'to give a beating'. This verbal noun मार, or मारि, 'beating', has the following oblique forms.

In the Rámáyan मारै or मारे.

In Maithilí, मारै or मारन्.

In Mágadhlí and Bhojpúrī मार.

They are common in desiderative compounds, generally with a dative postposition, ला or के. Thus (Bhojpúrī), क मारै ला चाहेला, 'he wishes for beating', i. e., he wishes to beat. So also we have in Maráthí चाटवै मस्ता खाया ला पाहतो, 'I fancy he wants to eat me'. It will be seen that in Maráthí the oblique form खाया ends in आ. This is also the case in Hindí, where such phrases as मारा मारौ, 'a beating on a beating', are common. Here the word मारा is undoubtedly the oblique form of मारौ, as I have shown elsewhere. This oblique form in आ explains the desiderative and frequentative compound in Hindí, which has much puzzled grammarians. These compounds are usually stated to be formed with the past part., thus पढ़ा करना, 'to read frequently', and बोला चाहना, 'to wish to speak', where पढ़ा and बोला are called past participles. Really they are oblique forms of the verbal noun (or root), पढ़ा being the oblique form of पढ़ (पढ़ि, or पढ़ौ), and बोला, the oblique form of बोल (बोलि or बोलौ). Hence we get मरा चाहना (and not मुचा चाहना), 'to wish to die', because मरा, and not मुचा is the oblique form of मर (मरि or मरौ), 'the act of dying'.

V. 6. का is the regular Bhojpúrī form for the neuter interrogative pronoun, 'what?'. का is used also in western Mágadhlí, but in eastern Mágadhlí and in Maithilí we first meet the Bangálí की.

चलावेला is the regular Bhojpúrī 3 sg. pres., see Hoernle's Gd. Gram.

हमहँ is emphatic for हम, 'I also'.

बेटीवा is a contraction of बेटियवा, the redundant form of बेटिधा, which is the long form of बेटी, 'a daughter', see Gd. Gram. § 356. ना in this verse, has not, I believe, any negative force. Hence, I would translate 'I too am' instead of 'Am not I too'; and omit the mark of interrogation.

V. 7, हज हो, altered from हज हो for the sake of metre. हज is the regular feminine 2 plur. of the present tense of the verb subst. √ हव 'be'. हो added gives the force of the conjunctive mood. The termination ज is the peculiar mark of the 2 plur. feminine through all tenses of all verbs: compare रेलू, सौज, and जैजु further on.

के is the direct sign of the genitive, and is unaffected by gender. Its oblique form is का, also unaffected by gender. These are the pure Bhojpúrī forms; those given by Hoernle (Gd. Gram., § 373) refer to the western Bhojpúrī spoken near Banáras.

तो, तोँ, तै, तूँ, or तूँ, are all forms of the 2nd pers. pronoun non-honorific.

करौ, oblique verbal noun,—direct form कर (करि or करी). See लोडे above.

ऐलू 2. plur. fem. past. of √ आ, 'come'. See हउ व्हा above.

V. 8. छहि is the oblique adjectival form of इ, 'this'. छहि समेता therefore means rather 'at this time', than, 'this is the time'; समेता is either the oblique, or the long form of समे, 'time'.

लेझ is more usually pronounced लिह. The √ ले 'take' takes in the pres. imperat. an optional base लिह (in Mágadhí, लीह), whence 2 imperat. form लिह्र.

जैब् contracted for जइबू, 2 plur. fut. fem. of √ जा 'go'.

लरकोरिचा, (more properly लरकोरिचा), is the long form of लरकोरौ, fem. of लरकोरा, 'a parent.'

V. 9. पनिचाँ, long form of पानी, 'water'.

V. 10. कारि is the usual word for 'black', in Bihári. कञ्जरवा is long form of काजर, 'collyrium'. इंगुरा is oblique of इङ्गुर, 'vermilion'.

V. 12. नैना (loc. 'in the eye'), is oblique form of नैन, 'eye': and लिलुरा ('on the forehead') of लिलार, 'brow'.

The translation makes the ना in the 6th verse a negative. This, however, is hardly necessary; the sentence being equally capable of being translated as a simple direct statement, instead of a negative question, expecting an affirmative reply.

No. II.

V. 1. भेजलू, for भेजले, the regular 3rd sing. past of √ भेज, 'send'. See note on भेलौ above.

सँचलिचा long form feminine of साँचल, 'light brown'.

आदा, for आवड, 2nd plur. imperat. of √ आ, 'come'.

V. 2. गोप्रजवा, long form of गोएङ्ग, 'the lands near a village',—a common Bihári word.

बजावेले would be better बजावेला, see note on चलावेला, above.

V. 3. बँधैबू in this and other similar words, the ऊ (or उ, short for metre) at the end of the word, is the sign of the 2nd plur. feminine. बँधैबू, रखैबैँ, &c. are causals, hence the diphthong in the last syllable but one.

V. 4. बगिचा is long form of बाग, 'a garden'. बगिचा is generally specialized to mean, as here, 'an orchard'.

V. 5, 6. किएबू, &c. are almost certainly incorrect for खिएबू, खिएबैँ, &c. The causal of √ खा 'eat', is खिचाच, and not किचाच, 'cause to eat'.

No. III.

V. 1. सोभर,—I doubt the correctness of the spelling of this word. It is more usually spelt सोजर.

सनेस,—i. e. सनेस with final vowel lengthened for the sake of metre, is a very common Bihári corruption of सदैश.

V. 2. पिछुआरवा is long form of पिछुआर, 'the ground behind a house'. मिकम is more usually spelt भीखम.

दूङ्, 2nd imperat plural of दे, 'give'. The termination ः for the 2nd plural is rare in Bhojpúri; but is the usual one in Mágadhi. It also occurs in Maithilí in the termination ह्निंहि, which is simply ह्नि, with the redundant plural termination अच्छि added thereto.

एकहिँ is emphatic of एक, 'one only'.

चिटिया is contracted from चिटियवा, the redundant form of चिटिया, which is the long form of चिटी, 'a letter'.

V. 3. केयि, see note on कोयित्रुः in the 1st song.

कोरा is a common adjective used with कागज, 'paper'. It means literally, 'fresh, clean', but the कागज, has the special sense of 'not written upon'. कगजवा is the long form of कागज.

मरनीचा is an unusual form. A more usual form would be मसिचाना.

V. 4. आँचर has a common oblique form आचरा (cf. Song xii, 4). बैना as already pointed out is oblique, in the sense of the locative.

V. 5. आरे is oblique form of आर, 'an edge', just as लोडे is of लोड़. An older form of आर is आरि or आडि, which still survives in Maithilí; cf. the Mth. लोडि, noted above.

स्त्रिच्छो is the precative imperative.

विच्च is oblique of बीच, and डैचाँ of ठाँइँ, 'a place'. The regular oblique of ठाँइँ would be ठाँइच्चा, but the first syllable is shortened, owing to its falling in the antepenult, and a euphonic च is inserted. Hence we get ठाँइच्चाँ or डैच्चाँ. विच्च डैच्चाँ means 'in the middle place'.

बरहो, this is बारह, 'twelve', with emphatic ओ added. The ओ of the first syllable is shortened as it falls in the antepenultimate.

V. 6. Cf. Vidyápati 79, 9. जैचो is a precative form.

हमरो, emphatic for हमर, 'my'.

V. 7. तेरि, is almost certainly incorrect for तोरि, the gen. fem. of दूँ, 'though'.

बिरहौँ, is instrumental of बिरह.

V. 8. तोहरा, is the oblique genitive of दूँ, 'thou'. The direct genitive is तोहर, which, when agreeing with a noun in an oblique case (like बलमचा के), takes the obl. form तोहरा.

चिन्हलोँ and जानलोँ are the regular Bhojpúri 1 sing. pres. ind.

V. 9. ठिक is altered from डीक for the sake of metre.

दुपहरिआ is long form of दुपहर, 'midday'. The word is feminine, and hence takes the long form दुपहरिआ, instead of दुपहरवा.

ताहि is the general oblique form of से, 'that', used as an adjective agreeing with बिच्चे. बिच्चे is for बीचे the locative of बीच, both syllables being shortened for metre.

V. 10. लिखाएँ, conj. participle of the √ लिखाव, 'extend', more usually written लिखाव.

लिख्ते^० and लिखते, are 3 plur. past. while लिखत is 3 sing. past. The √ बच or बाच, 'say', is a rare one. The more usual one is बाज, common in Maithili. In Maithili बाजब means 'to speak', exactly like the Hindí बोलना, and its causal बजायब means 'to call', exactly like the Hindí बुलाना.

No. IV.

In copying this song into the Devanágari character, I was met by its extreme corruptness. Several of the verses have more words than will scan, for instance चुगवा is superfluous in v. 3. Again words are evidently missing in others, for instance two instants are missing in v. 2. This song is known in Arrah, and by the help of competent pandits I have been able to make it fairly correct. In order, however, to show what changes have been made, I have enclosed in marks of parenthesis those words or portions of words which, like चुगवा in v. 3, and चै in v. 11, are superfluous in the original. Words added to fill up the metre of the original, like रे in v. 2, and चुगवा in v. 8, are marked with an asterisk. In verse 14 a whole phrase has had to be added, which I have enclosed in square brackets. In this verse the portion in square brackets was not in the original.

In vv. 8, 10, 12, 14, I have altered सोरे to सोरा: सोरे according to all authorities is certainly incorrect as an oblique form of सोर, 'my'. It has probably been written through confusion with the Hindí सेरे. सोरे is a form of Western Bhojpúrī, but, so far as I can ascertain, it is not used in Gorakhpúr, nor anywhere where pure Bhojpúrī is spoken.

V. 1. सोरे is here an optional direct form of सोर, 'my'. Just as the genitive of धोड़ा, 'a horse', is धोड़क, or धोड़ा के with oblique धोड़ा का, so the genitive of मे, 'I', is सोर, or सोरे with oblique सोरा.

V. 2. भद्रेचना, long form of भद्रेस. भद्रेस has two meanings, so far as I am aware, 1, the country of Magadha (Gayá), and 2, Uncouth. The two meanings are closely connected according to popular opinion, but which meaning is the original, and which the derivative I do not know.

V. 3. बेर is feminine. Hence its long form is बेरिचा.

V. 4. ए is contracted from अहि, the general oblique form of हौ this.

V. 7. कर is probably incorrect for करौ, 'I do'. पटकवैँ is 1. sing. pret. conditional.

V. 9. तोहि is general oblique form of हूँ. It is really a genitive. Of song V. 9.

जैबच is 2 plur. fut. The first person is जायब, the 2nd plur. जायबन or, contracted, जैबच.

V. 11. उरेला is the regular 3 pres. ind. of √ उर (= Hindí उड़), 'fly'.

बैठेले will not scan. बैठ would be the 3 sing. pres. conj. used in the sense of the indicative, as frequently happens.

V. 13. पुँछि is the oblique verbal noun governed by लगलेन: see note on लगोडे above.

V. 14. कुम्हलतिया is long form of कुम्हलना.

V. 15. राप्रलि is the regular 3 sing. fem. pres. ind. of √ रा, 'weep'.

No. V.

The metre of this song is one instant short throughout the 2nd line, the measure of which should be 4 + 4 + 4. In Sháhábád this is corrected by lengthening the final syllable of each line.

V. 1. देखो.—The word is दे in the original, but देखो is the version current in Sháhábád, and is required by the metre. It is 2 plur. imperat. of √ दे, 'give'.

V. 2. साथि, loc. sg. of साथ, 'a head'.

लगविले is the 3rd plur. pret. of √ लगाव, 'to join'. The past participle is लगावल or लगविल. It must be noted that usually in Bhojpúrī the past part. ends in अल, the term इल being rare, and confined principally to the Western districts of the dialect. In Maithili and Mágadhlí, the termination इल is never used; hence the past participle in these dialects would be always लगावल (लगाओल). So also in these dialects the past participle of √ देख, 'see', is देखल, and never देखिल. It is not till we get to the extreme east where Bangálí is spoken that we find the termination इल again. So sharply is this distinction preserved, that a Tirhut man, who speaks Maithili, would at once pronounce any person who said देखिलक्क (instead of देखलक्क), meaning 'I saw', to be a Bangálí from this fact alone. We may summarise the above as follows:

Bhojpúrī has { generally अल.
 } sometimes इल.

Maithili } have always अल.
Mágadhlí }
Bangálí has always इल.

बरवा is long form of बार (Hindí बाल), 'hair'.

V. 4. लागीला is the regular Bhojpúrī 1 pres. ind.

लङ्गरा is the adj. लङ्ग (= लघु) with the pleonastic suffix रा.

सगर is loc. sing. of सागर, 'a tank'. The first syllable is shortened as it now falls in the antepenult.: so also in the long form सगरवा.

उरा, see note to song VI, 2.

V. 5. बालेला is the regular Bh. 3 pres. ind.

V. 7. तोहि is contracted for तोहि, the oblique form of तूँ, 'thou'.

V. 8. छम is evidently superfluous, and spoils the metre.

मुनरवा is a long form of मुन्द्र. The regular long form would be मन्द्रवा, but, as the first syllable is farther back in the word than the penultimate, it is lightened by changing the class nasal न to *anunásik*. We thus get मुँद्रवा. But, as I have mentioned in my note on काँधा, just as घ can be written ङ्, so can ङ् be written न, hence we get finally मनरवा. This word is an illustration of a general rule of spelling in Bihári, that when *anunásik* is followed by the third or fourth consonant of any class, the two together may be represented by the nasal of the class or nasal of the class aspirated respectively. Thus, we have—

(1) घाँग or आङ, 'a limb', घाँज् or आञ् (rare) 'a tear', घाँड् or आण् 'testicle', नीँँद्, or नी॒न, 'sleep', नी॑ँब् or नी॒म, 'a ním tree'.

(2) सीँच् or सौँलह, 'a lion', सीँभ् or सा॒ङ्ह, (rare) 'middle', कोँड् or कोपह, 'a pumpkin', काँध or काञ्छ, 'Krishn', खाँभ or खा॒न्ह 'a pillar'.

मुन्द्र is feminine, and the proper form would be मुनरिया. मुनरिया is the form in the version of the song current in Sháhábád.

जोग.—I am unable to account for the final ग् in this word. It is possibly incorrect. In the Sháhábád version the word is जोगः जोग may be the old Mágadhí Prákrit nominative, if it is really correct.

V. 9. तोहि is here in its true meaning of a genitive singular.

V. 10. हौ फल नरिचर,—The Sháhábád version is हुइ फल निबुचा, 'two lemons'. It is probably the correct one, as हुइ, and not हौ, is the Bhojpúrī for 'two'.

The last line will not scan. I can make nothing of it. The Sháhábád version is दुँदु छसरा के दाना, which is only a repetition of the latter half of v. 7.

No. VI.

V. 2. डार is the Hindí डाल. Another form of the same root is डराव met with in v. 4 of the last song.

गले is locative.

No. VII.

This song is sung to the melody called जतसारौ, a name derived from जाँत, 'a handmill', and सार, 'a house', i. e., 'the song of the mill'. It is a very melancholy air.

V. 1. निबिचा, long form of नी॑च् or नी॒म (*fem.*), (see note above on मुनरवा, in V. 8.) 'a ním tree', and not 'a lemon tree' as has been translated. निबुचा (*see* V. 10) is the word for a lemon. जुरि for जूरि, for sake of metre. जूरि is fem. of जूर 'cool', a common Bihári word, (*cf.* जूडि रद्दनि, 'the cool night', Vid. 50, 3.) The Hindí word is जूड़ा.

V. 2. तरे, *loc.* of तर, 'base'.

चटकि, the old form of चटक, the direct verbal noun (root) of the verb, used in the sense of the conjunctive participle. See note on लोड़े in No. I.

V. 3. गिराइ, also the direct form of the verb. noun. This termination इ still survives in Bhojpúrī in the case of causal and other verbs whose roots end in आ, or आव.

V. 4. अरराइ, direct verb. noun of √ अररा, (Hindí अर्णना, 'to produce a continued loud sound'). In Maithilī the form is अङ्गरा, as in Manbodh's Haribans, 2, 52, कटला नर जक खु अङ्गराङ्ग, 'she fell crashing like a cut tree'.

V. 5. सल्लवलैँ, 1 sing. past. of √ सल्लाव, 'mortice'. सल्ल means 'a mortice', and सल्लाङ्गव, 'to join by morticing'.

V. 6. चुतिलेन, 3 plur. past. of √ छूत 'sleep'. The root vowel is shortened as its falls in the antepenult., and is followed by a consonant. The long vowel appears in the 2 plur imperat. छूतइ in the next verse.

पाटि is translated as 'clothes'. I have not met the word in that meaning. The version of the song current in Sháhábád gives पौठ, 'back': which hardly gives a better meaning. पाटि means literally, 'any flat surface',—one of the resultant meanings is 'the side-boards of a bed': another meaning of पाटि is 'a bandage', or 'fillet'.

V. 9. The Sháhábád version gives उटवलैँ in place of the second जगवलैँ.

V. 10. धैलि, 3 sing. past. fem. of √ धर, 'seize', 'place'. The masc. would be धैल.

V. 11. छाड़ 2 plur. imperat. fem. of √ छाड़, 'release', = the Hindí √ छोड़. छाड़ is the usual Bihári form of the root, छोड़ being comparatively rare.

V. 14. The Sháhábád version has रे बुझौली instead of चुसुझौली.

No. VIII.

The metre in the first two verses is very doubtful. I have conjecturally enclosed in marks of parenthesis, words which should be omitted to make the verses scan.

V. 1. ऐँगरा, or as it is more usually written ओँगरा, has the same meaning as गोँधङ्गवा. See note on this latter word above (Song II, 2).

बड़ि, fem. of बड़, 'great'. बड़ has an oblique form बड़ा with which it is often ignorantly confounded.

V. 2. गैलि 3 sing. fem. past.

V. 3. नियार is the invitation sent by the husband's family to the bride's family, to send the bride to her husband.

जोरिदरवा (long form of जोरिदार) is in the vocative case, and means 'O companion'; the man who brings the invitation being the person supposed to speak.

V. 4. जाला, 3 sing. pres. ind. of √ जा, 'go'.

No. IX.

V. 1. के रुँ means 'who is this'. रुँ is merely a strengthened form of दूँ, 'this'.

पराइ, does not equal फिराइ. It is the verbal noun (conj. participle) of √ परा, 'run away', (*cf.* Bangáli पल्लाइते). The √ परा is common in Bihári: thus, in the Maithili Haribans of Manbodh (10, 38), रन तजि नरपति चल्ल पराइ, 'deserting the field of battle the king ran away'.

V. 2. अपना is oblique of अप्पन, 'own'. The latter half of this verse, and of v. 4 has four instants too many.

V. 4. बिघवा is an optional form of बघवा, the long form of बाघ, 'a tiger'. I have never met the word in the sense of 'hyæna'.

No. X.

से and के in the 2nd and 4th verses appears to be superfluous.

No XI.

The metre of this incantation is most irregular. It affords no assistance towards judging the correctness or otherwise of the spelling.

As usual in these doggrel incantations, in which the charmer assumes an air of superior education, it is full of Hindí forms. Examples are हैं 'they are', in the 1st verse, and the typical long के of the 2nd verse. In the Bihár dialects के the sign of the direct (and not the oblique genitive) is always short.

V. 1. घर, one would have expected घरे, the locative here.

V. 5. This is Hindí. पार is almost certainly incorrect for पाए or पाव, and the whole means 'I reverence the feet of the good (*or possibly seven*) teacher (*or teachers*)'.

V. 7. निहैलौ for निहैलि is a regular Bihári 3 sing. fem. past of √ निहा (or √ न्हा), 'bathe'.

गरलै is instr. sing. of गरल = गरड़.

V. 8. बहिरा is the Hindí past tense of पहिरना, 'to put on'.

निकरत = Hindí निकलता. पसारै, for पसारि, is conj. participle of √ पसार, 'stretch out', the causal of √ पसर, 'be scattered'.

Judging from the language of the above song, the charmer was probably a Muhammadan.

No. XII.

V. 1. बैसलैन, 3 plur. past of √ बैस, 'set'. बैस is the regular Bihári root. √ बैट is borrowed from Hindí, when used at all, as in the last song. छढ़िए is locative of छाड़ि, 'a bough'.

V. 3. The metre of these two lines is beyond correction. जनितोँ is 1 sing. pret. conditional of √ जान, 'know'. ऐहै is 3 plur. future of √ आ,

contracted from अद्वैः. आचरा, is oblique of आचर, 'a cloth'.—(Cf. Song II 4). डगरिचा is long form of डगर, which is feminine.

I would now draw attention to the ample evidence these songs afford of the existence of an oblique form in Bihári nouns, different from the direct form.

At present too little is known to form any complete set of general rules, but I may recapitulate what I have stated more fully in other places.

1. The verbal noun, usually called the root, has in Bhojpúrī and Mágadhí an oblique form in थ (or Maithilí ए or अ). Thus देख (देखि), 'the act of seeing', oblique form देखे (= Hindí देखा in desiderative compounds); आर (आरि), 'an edge', obl. आरे.

2. A certain number of nouns, pronouns and adjectives ending in र, ङ, ल, and न, have an oblique form in आ. Examples are,

दोसर, 'second',	obl. दोसरा.
बड़, 'great',	„ बड़ा.
देखल, 'the act of seeing',	„ देखला.
अप्पन, 'own',	„ अप्पना.

This includes all the pronominal genitives, such as छमरा, *obl.* छमरा : &c. A complete catalogue of the nouns of this class is not now available, but it is a very large one, and every week's study gives me new examples. Probably it will be found that every *tadbhava* noun ending as above described can have this oblique form, but it would require a more intimate knowledge of Bihári than is at present possessed by any European to entitle any one to speak authoritatively on this point.

Another set of grammatical forms of which there are many examples in the foregoing songs, is the instrumental in ए, and the locative in एः; attention has frequently been drawn to them in my notes.

It is not to be expected that these songs, sung as they are by the most ignorant classes should satisfy strictly all metrical laws; but the metre is generally clearly discernible, and when obscured the reason may often be found in the tendency to repetition, and to the use of long and redundant forms.

These songs were sent to the Asiatic Society written in the Roman character, and it has fallen to my lot to transliterate them back again into Deva Nágari. I have altered as little as possible; the only changes which I have ventured to make I have noted, except where the original transcript was undoubtedly and clearly wrong. I have been assisted in my task by several pandits whose native language is Bhojpúrī, and who were also acquainted with the songs themselves.

Most of the songs are current in this district (Sháhábád), with more or less variations from the text herewith printed. As an example of the variations, I here give the second song, as dictated to me in Árá (Arrah).

चिठिआ लिखि लिखि मैजलि सँरिआ !
 आछ हो नंद लाल नेवरिआ चढ़ि ॥ १ ॥
 जब काँधा अइलन गाव के गोछँड़वा ।
 धौसे धीसे बसिआ बजावे हो ॥ २ ॥
 कहवाँ बँधैबू इथिआ से घोड़वा ।
 कहवाँ टिकैबू नंद लाल हो ॥ ३ ॥
 बगिआ बँधैबै इथिआ से घोड़वा ।
 कोठवा टिकैबै नंद लाल हो ॥ ४ ॥
 का रे खिरेबू इथिआ से घोड़वा ।
 का रे खिरेबू नंद लाल हो ॥ ५ ॥
 दाना घास खिएबै इथिआ से घोड़वा ।
 खोअवा खिएबै नंद लाल हो ॥ ६ ॥

The above version appears to me to be the more distinctly, Bihári of the two; e. g., the Bihári टिकैबू, 'you will cause to stay,' in the 3rd verse compared with the Gorakhpúri रखैबू, which has a very Hindí air about it.

The last song given by Mr. Fraser is a specimen of the Nág song, of which there are several examples in my Maithil Chrestomathy.

In conclusion, I would express a hope that this most interesting collection of folk-songs will stimulate other gentlemen having equal opportunities with Messrs. Fraser and Fisher, to lend a hand at collecting materials for a most fascinating study. The Bihári folk-songs are a mine almost entirely unworked, and there is hardly a line in one of them which if published now will not give valuable ore, in the shape of an explanation of some philological difficulty. But it is from comparison of various versions of the same song from various portions of the Bihári tract that there is most hope of tangible result: and this can only be attained if other gentlemen, officials and non-officials, can be induced to collect a few of the songs current in their own immediate neighbourhood and forward them to the Society, where it is unnecessary to say that they will be valued and welcomed.

